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MICHELE BACHMANN BRINGS THE CRAZY TO THE OC FAIRGROUNDS

ED CARRASCO

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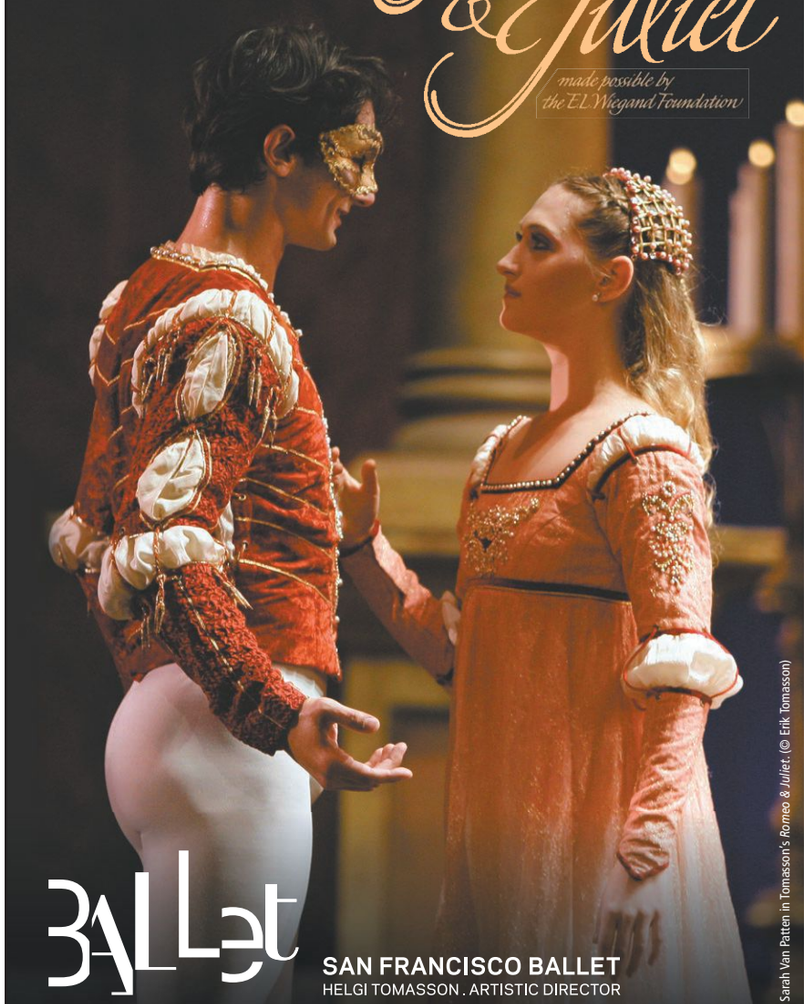

Pierre-François Vilanoba and Sarah Van Patten in Tomasson's *Romeo & Juliet*. (© Erik Tomasson)

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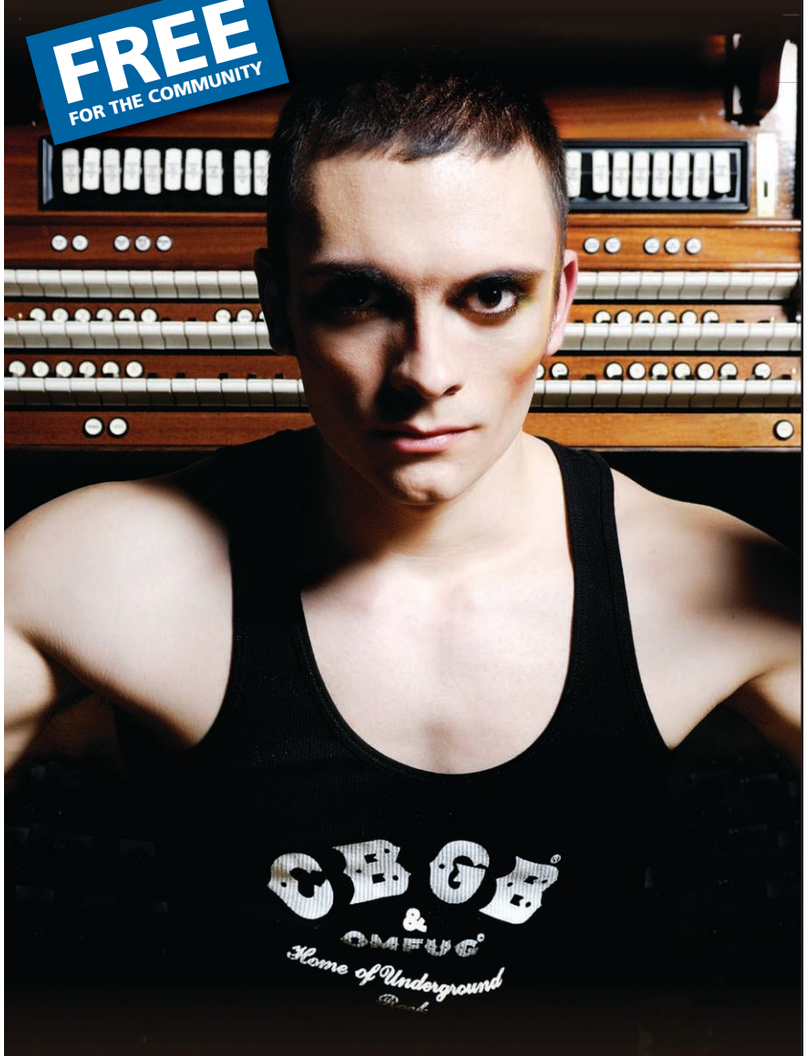

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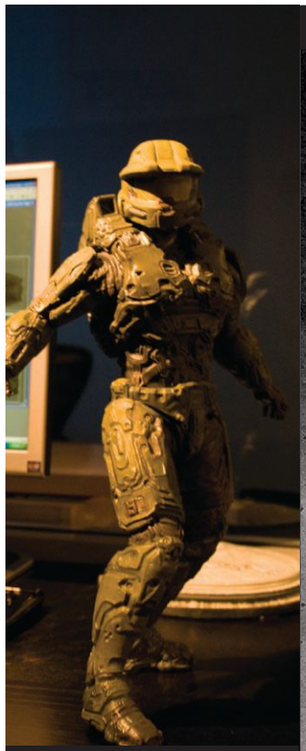

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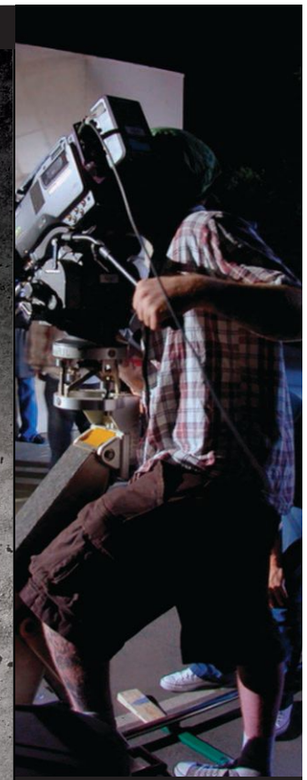

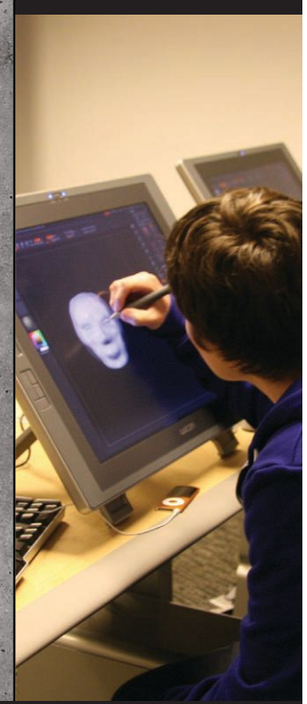

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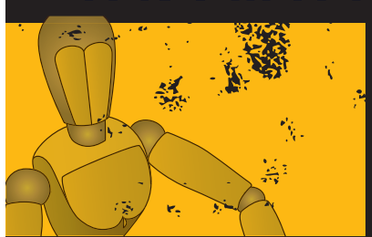

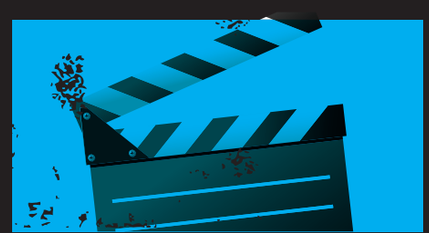

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letters »

"The owner gives free Ding Dongs out to girls only."

THRICE IS NICE

I definitely grew up with [Thrice] and evolved as they did [Lilledeshan Bose's "Family Guys," Sept. 16]. This feels like the last hurrah, unfortunately, and from what I've heard through the grapevine here in Irvine, *Major/Minor* is it. But what a beautiful note to end on. The record is stunning. Thank you for everything, Thrice, as well as *OC Weekly* for supporting these guys.

Red Telephone, via ocweekly.com

DAN? THE MAN

Dan [O'Mahony] is one of the smartest guys I have ever met [Taylor Hamby's Locals Only, "Answer and Questions," Sept. 16]. Charismatic, funny and insanely perceptive. Has he made mistakes—hell, yeah, but that's what happens when you take risks and live according to your own path. And the dude can take a punch like no other and return fire on notice.

The Irish Whip, via ocweekly.com

PEEVED ABOUT PIE

Pie-ology sucks [Gustavo Arellano's Hole In the Wall, "Pizza Possibilities," Sept. 16]. It has cheap pizzas. Papa Murphy's is way better. Pie-ology's owner gives out free Ding Dongs to girls only. When asked about it, he says he only gives them away sometimes, and then made me wait for the wrong pizza. Non-professional, paper-thin pizza.

Zsircher, via ocweekly.com

GAME OVER, MAN

Game sucks because he blew off his Orange County fans and didn't show for the Playground Festival [Brooklyne Gipson's "Game, Set, Match," Sept. 2]. What a flake! People actually paid money and bought tickets, and then the guy who's supposed to be a headliner doesn't even show? That's frickin' weak!

Dustin, via ocweekly.com

CANON FODDER

This article misrepresents and demeans the Christian church in Orange County [Michelle Woo's "The Misfit," Sept. 9]. I do not believe this author is qualified to make statements such as "In Orange County, where the Wal-Mart-ized megachurch and its subsequent prosperity gospel is one of our most influential exports." The prosperity gospel is actually mostly seen within the Pentecostal and charismatic movement in the South, not a very prevalent denomination in Orange County.

The article does nothing to look at why young people are leaving the church. The reason young people are leaving is the church has become lukewarm, moving away from a message that truthfully proclaims what John the Baptist did—"Repent and be saved!"—and instead tries to be seeker-friendly and entertaining. Honestly, people can find better entertainment at a movie or concert. The job of the church, of true religion, is to care for the widows and the fatherless. The way to salvation is repentance.

christa, via ocweekly.com

Dave Gibbons has done wonderful things to make Christianity mainstream to non-believers. Hats off to him. His vision is right on track. Give the church to those who need it. I would like Newsong Irvine to grow bigger, but that is a selfish vision. Cater to the poor and the sinners who don't know better. Continue with Newsong LA, Thailand, Design All-Stars and Burrito project. You are making a difference where it counts.

Blackvulcan215, via ocweekly.com

Dave Gibbons, continue to pursue what God has intended for you to do! God bless you and your ministry! It is highly impacting many. Your inspiring messages for all, those who are weak and strong, thirsty for Christ, have changed lives! Don't ever let anyone pull you down or even question your ministry because, in the end, God is your judge, and I know He is in favor of you and all that you do!

Shellyhur, via ocweekly.com

THE BEATING CASE GOES ON

"A brutal killing for a sack lunch"? It's more like a chance to beat a child molester and get an adrenalin rush at the same time [Nick Schou's "All Chapluked Up," Aug. 26]. Everyone knows these guys are fair game. I'm betting the Orange County Sheriff's Department is going to pay out big on this one.

Zak, via ocweekly.com

CORRECTION

In Lilledeshan Bose's Sept. 16 cover story, "Family Guys," Nick Bogardus' tenure as Thrice manager was given incorrectly. Bogardus worked with Thrice from 2000 until he got married in January 2008.

WRITE US!

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Who's Gagging Whom?

The First Amendment, academic freedom and Islamophobia collide in the Irvine 11 trial

BY MICHELLE WOO

In her closing arguments for what has come to be known as the Irvine 11 case, defense attorney Reem Salahi offered a personal story. Displayed on the projection screen was a black-and-white photograph of a man with his mouth taped shut.

"I talked to my cousin in Syria," she began. Before she could go any further, however, the prosecution objected, saying the tale didn't relate to evidence in the case. Judge Peter Wilson agreed.

"Well," Salahi said. "I guess I can't tell you my story. I got shut down."

The packed courtroom exploded with laughter and cheers. After the jurors stepped out, the judge admonished the crowd for its outburst. "This is a court of law," Wilson said sternly. "It is not a spectator sport."

The irony was not lost on anyone. A decision would soon arrive in the historic Irvine 11 trial, one that has ignited an unusual debate over First Amendment rights at public events.

The case centers on an incident during a Feb. 8, 2010, speech by Israeli ambassador Michael Oren at and sponsored by UC Irvine. Members of the Muslim Student Union (MSU) stood up and shouted scripted messages relating to the 2009 attack on the Gaza Strip—such as "You, sir, are an accomplice to genocide!" and "Murder is not free speech!"—before being escorted out by police. The university suspended the MSU and ordered the group to collectively complete 100 hours of community service.

A year after the protest, Orange County District Attorney Tony Rackauckas filed criminal misdemeanor charges against 11 students, eight from UCI and three from UC Riverside, who became known as the Irvine 11. The 10 current defendants are Mohamad Mohy-Eldeen Abdelgany, Khalid Gahgat Akari, Aslam Abbasi Akhtar, Joseph Tamim Haider, Taher Mutaz Herzallah, Shaheen Waleed Nassar, Mohammad Uns Qureashi, Ali Mohammad Sayeed, Osama Ahmen Shabaik and Asaad Mohamedidris Traina. (Charges against Hakim Nasreddine Kebir will be dropped if he completes 40 hours of community service by next month.) "In our democratic society, we cannot tolerate a deliberate, organized, repetitive and collective effort to significantly disrupt a speaker, whom hundreds assembled to hear," Rackauckas said in a statement.

The students are charged with disturbing a public meeting and engaging in a conspiracy to do so. If convicted, each faces up to a year in jail.

The defendants, silenced by a gag order, are at the center of a political maelstrom, as people around the country watch YouTube videos of the demonstration. They've been called martyrs, bravely speaking out against injustice in the Middle East. They've been called pawns in a trial brought on for political gain. They've been called thugs, unwilling to engage in civil dialogue and very willing to squelch dissent at any cost.

CHRISTOPHER VICTORIO

SOME OF THE IRVINE 11

But lead prosecutor Dan Wagner called them "guilty," writing the word on an easel pad in bold red letters.

"Who is the censor in this case?" he asked the jurors. "Right there—10 of them."

He added, "Free speech is not absolute. It does not include the right to suppress or cancel another person's right to free speech. If it did, then no one would have the right to free speech."

In his prosecution, Wagner tried to prove the defendants "willfully disturbed" a lawful meeting by presenting a series of emails that were sent in the days leading up to the protest. Obtained from Google by search warrant, the messages discussed plans for a disruption similar to a 2009 incident at the University of Chicago, where about 30 demonstrators stood up in the crowd, one by one, to protest a lecture being given by former Israeli Prime Minister Ehud Olmert.

One email contained the minutes from an MSU meeting, which stated that the goal of the protest was to "send the speaker a message" and show him that "he can't just go to a campus and say whatever he wants." Included were plans to "disrupt the whole event" and "shut down with individual disruption."

Rabbi David Eliezrie, president of the Rabbinical Council of Orange County, sat in the courtroom in support of the prosecution. He attended Oren's speech last year and described the disruptions as "frightening for anyone who believes in the Constitution."

> "If these kids had been Christian or Jewish, we wouldn't be sitting here," said Hussan Ayloush.

"If they wanted to go outside and walk around with signs, that's their right," he told the *Weekly*. As for the way the students protested, he called it "everything just short of violence."

Wagner included as evidence several warnings and scoldings from UCI Chancellor Michael Drake and professor Mark Petracca throughout the event.

The defense, in turn, tried to get jurors to look at the incident in the greater context. "College students protest," said attorney Jacqueline Goodman in her closing arguments. "Protest is messy, but it's beautiful. This is how democracy survives."

During the trial, attorney Lisa Holder explained the students were speaking out against violence, that they "modeled their behavior after revered leaders they had studied at UC Irvine," including Martin Luther King Jr., Gandhi and Nelson Mandela. The defense team had brought in several witnesses who had experienced student protests, all of which ended without arrests or sanctions. Goodman projected a photograph of Representative Joe Wilson and his infamous "You lie!" in reference to his outburst during President Barack Obama's September 2009 health-care address. She compared the disruptions by the defendants to comedy-club heckling: "Rude, not illegal."

Both Wagner and defense attorneys showed conflicting pie charts breaking down how much time Oren actually had to speak after disruptions by the protesters, subsequent cheering and jeering, plus remarks by university officials were subtracted.

Shakeel Syed, executive director of the Islamic Shura Council of Southern California, called the trial "political theatrics."

"When dissent is questioned in a court of law, one may argue it's the beginning of the death of democracy," he said.

Throughout the trial, the elephant in the courtroom has been Islamophobia, an issue that many Irvine 11 supporters have raised because the incident took place on a campus with a history of tensions over the Israeli-Palestinian conflict, as well as because the students are Muslim.

"If these kids had been Christian or Jewish, we wouldn't be sitting here," said Hussan Ayloush, executive director of the Council on American-Islamic Relations, Los Angeles, in an interview. "There's some political gain for the persecution of Muslims, especially in right-wing circles."

The courtroom audience overwhelmingly consisted of Irvine 11 family members and supporters. During breaks, a few women in multihued hijabs would kneel down in the corner of the hallway, then start bowing and murmuring prayers.

Kifah Shah, spokesperson for the Stand With the Eleven Campaign, warned them to not do so. "Go pray outside," she said.

Shah has said that in pursuing this case, the district attorney's office has "set a very dangerous precedent of stifling critical discourse across college campuses." Hassun Chaudhry, a UC Irvine alum and friend of the defendants, agrees, believing the prosecution of the Irvine 11 may send an open invitation to the government to selectively quell dissent.

"They're using the anti-Muslim sentiment to get people to fight these kids' liberties, and then they can use this case to trump other liberties," he said. "It can be used against environmental groups or people who are anti-corporation. It's just gonna bite everyone in the ass."

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As of press time, a verdict had not been reached in the Irvine 11 trial. For up-to-date news on the case, visit our Navel Gazing blog at blogs.ocweekly.com/navelgazing, on which portions of this story have previously appeared.

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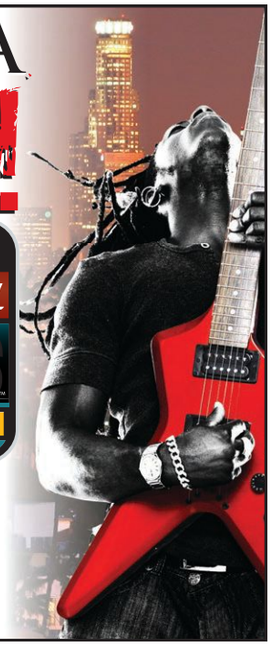

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» GUSTAVO ARELLANO

DEAR MEXICAN: I am a half-breed, as they say (Mexican father, Anglo mother), and recently, I've been reading a lot about the drug violence in Mexico. I've become increasingly disturbed by the way we Americans are directly contributing to this war by supplying the demand for drugs while still making it illegal to possess them. My boyfriend is an occasional smoker of the green stuff, and I occasionally partake as well. But, of course, lately, it gives me pause. My boyfriend is confident the stuff he smokes is coming from California or someplace "local." I come from Texas, so to me, Texas and California are pretty much Mexico, if you catch my drift. What are the odds the "quality" stuff he is smoking is not in some way contributing to the Mexican drug cartels? Hope you can help.

Worried I'm a Hypocrite

DEAR *GABACHA*: Hard to say, although it's more likely than not. A 2009 finding by the White House Office of National Drug Control Policy estimated more than 60 percent of Mexican drug cartels' $13.8 billion revenue in 2006 came from marijuana—but the White House is as trustworthy on stats involving drugs as a Mexican is with safekeeping a bottle of Herradura. The RAND Corporation—hardly *Up In Smoke* acolytes—puts the figure at somewhere between 15 percent and 26 percent in a 2010 study. What both sides do acknowledge, however, is that the relaxing of marijuana laws in states such as California has led to a boom in domestic production (see my colleague Nick Schou's awesome feature from July 8, "Into the Emerald Triangle," which reads like *Heart of Darkness* via Ken Kesey) that is eating directly into the cartels' profits, leading to more narcos shifting production from Mexico to the United States. If you're concerned about where your weed comes from, just do what acolytes of farmers' markets do: buy local. Make sure your neighborhood pot dealer is free of any nefarious connections. Grow your own, and tell the feds it's Mexican oregano if they ask. Better yet, pressure your local and state government to legalize the ganja—and, while you're at it, can you also press for amnesty?

DEAR MEXICAN: What I would like to know is why, as Latinos, we never have agencies such as MALDEF, which claims to serve the need of Hispanics whose rights have been violated in some way, come up to the plate and actually do heavy talking like the Reverend Al Sharpton or Jesse Jackson? Right now, with so much shit being thrown at us Latinos, we need someone we can count on to be our voice in the media. Every talk show I've seen, who discusses Latinos' issues? All white guys—what's up with that? What's your take on the subject?

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DEAR ABC: Speaking of being doped-up . . . concentrate, CONCENTRATE! You're talking about two issues here, so *hay que* start with the alphabet organizations MALDEF (Mexican-American Legal Defense and Education Fund) and NCLR (National Council of La Raza). They do good work on the local level, ensuring equity in school and work, but fail on a national level because they're good liberals instead of the *chingón* radicals Mexis need to truly fight Know Nothings. That said, they and other organizations released a survey earlier this year showing the brown-out on our nation's Sunday-morning political talk shows: from March to May of this year, only five out of 234 guests on *FOX News Sunday*, *Face the Nation*, *This Week* and *Meet the Press* were "Hispanic"—and I'm pretty certain all of them were the Mexican's *amigo*, syndicated columnist Ruben Navarrette Jr.! The reason? Obvious: Networks still think we're a bunch of banditos. The solution: make your own media, *cabrones*, whether blogs, YouTube channels or porn.

ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

Gramps the Asshole

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MARLA CAMPBELL

HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS—CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT—TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.

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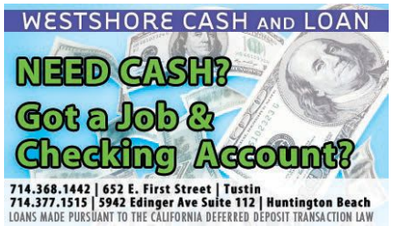

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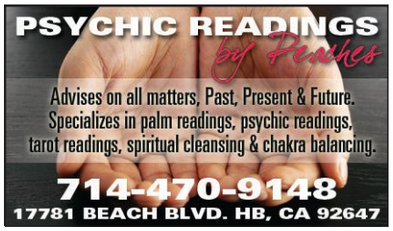

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STEVE VANCE

THE BASKETBALL SUPERSTAR WAGES DIGITAL WAR AGAINST AN EX-CON COMPUTER GEEK

BY GUS GARCIA-ROBERTS

One sunny afternoon in summer 2008, Miami computer consultant Shawn Darling was summoned to the 64,000-square-foot Orlando palace of his boss, basketball star Shaquille O'Neal.

When Darling arrived at the mansion, he recalls, the 36-year-old, 7-foot-1, 330-pound colossus was dropping big beads of panicky sweat. With his wife and kids away, the future Hall of Fame NBA center, who had recently been traded from the Miami Heat to the Phoenix Suns, explained his dilemma.

An Atlanta woman had just claimed in court that O'Neal was stalking her. A potential civil lawsuit hinged on threatening emails she said he had sent.

In a restraining order obtained in Georgia court, 23-year-old Alexis Miller claimed that since they had broken up, O'Neal enjoyed calling her and breathing Darth Vader-style into the phone. When she demanded that he identify himself, he would instead mutter in his recognizable basso, "Bitch. Ho."

Miller, a budding rapper with the stage name Mary Jane, also claimed O'Neal had threatened to pay other recording artists $50,000 each to stop working with her.

Then there were the emails O'Neal allegedly wrote. "I dnt no who the fuk u think u dealin wit u will neva be heard from one phone call is all I gotta make now try me," he steamed. Attached to one of the emails, she added, was a crude illustration of "a man physically restraining a woman while forcing her to engage in sexual intercourse."

So Darling, who sports a scraped-clean dome and a slightly leery perma-grin, got to work at his boss' behest. He perched himself at O'Neal's sprawling desk, which the giant had custom-built to make himself feel even smaller than a regular person, and scoured the Macintosh computer's hard drive seven times so that no subpoena would ever obtain any digital evidence once stored there.

Darling also made a suggestion. "Why you using AOL for email, anyway?" he scoffed at his boss. "Why don't you have me set you up on your own server so that you can always have access to your old emails?"

O'Neal agreed to the plan. But he wasn't quite satisfied with the clean hard drive, Darling would later claim in a civil complaint. The superstar boxed up the computer and headed out to the small pleasure craft docked behind his mansion. Joe, O'Neal's "house boy"—a position that, as gleaned from an email filed in court, paid $155,000 per year—played first mate.

When they returned from their lake expedition, Darling recalls, Joe was holding a soaked, empty computer box. The Styrofoam had made the box float, the lake-faring duo explained to Darling, so they had to take the computer out and toss it into the depths.

Darling says he sat shotgun while O'Neal then spent hours hunched over a laptop in his Mercedes-Benz in the parking lot of a local Barnes & Noble. Afraid to use his own Internet connection, he anonymously called Miller a "gold digger" in the comments sections of blogs that reported the restraining order.

At the time O'Neal agreed to use Darling's server, the latter was roughly five years removed from a two-year prison stint. He had scammed banks by using fake cashier's checks after racking up 11 other criminal charges involving fraud or forgery in the Chicago area in the '90s.

Warned by one Illinois judge to no longer associate with a cadre called the Gangster Disciples, Darling is the sort of character rarely seen outside of Generation X cinema: a badass computer geek.

Putting his digital life in this man's hands, it turns out, was a Shaq-sized mistake.

It would lead—according to emails, court files, and law-enforcement investigations in Florida and Arizona—to a bizarre game of spy versus spy featuring claims of espionage, extortion and the accusation that Shaquille O'Neal, a longtime police groupie with ties to a half-dozen agencies across the country, used those connections to try to frame Darling for a heinous crime.

The saga has seen a desperate O'Neal contemplating filing a lawsuit against himself and cops plotting to put a wire on one of his alleged mistresses, and it has culminated in an ongoing civil lawsuit filed July 2010 by Darling against the superstar.

The ex-con computer geek is holding hostage a cache of thousands of emails ripped from O'Neal's personal account. With the 39-year-old, freshly retired, newly eligible bachelor set to join TNT's NBA broadcast team with the upcoming season—barring an extended lockout—the emails could napalm Kazaam's precious public image.

The concept of Shaq—one of the most gregarious and goofy stars in NBA history—as a no-goodnik is tough to fathom. But Miller's restraining order was not the first time allegations of strange, scheming, sometimes even criminal behavior have been leveled at O'Neal in the public record.

In 1998, a Disney World employee filed a police report claiming that after she rebuffed the advances of O'Neal and his friends, he grabbed her from behind and wouldn't let go, booming, "I was just playing. Can't you take a joke? We are just playing."

Police never pursued criminal charges after the woman stopped cooperating.

Five years later, O'Neal's then-Los Angeles Lakers teammate and longtime nemesis Kobe Bryant told Colorado police, who were investigating his own sexual assault case, about "hush money" he said O'Neal paid his mistresses. "I should have done what Shaq does," Bryant ruminated, according to a police report. "Shaq gives them money or buys them cars; he has already spent $1 million."

An Orlando woman—who, his attorneys contend, was in criminal cahoots with Darling—claims in an ongoing lawsuit that after a five-year romantic relationship, O'Neal dispatched goons, including his sisters, to bully her.

And in Los Angeles, a criminal case against seven members of the Main Street Crips hinged on O'Neal keeping an ex-gangster in his inner circle: a notorious flimflam man named Robert Ross. The hoods were accused of kidnapping and torturing Ross over a mythical O'Neal sex tape. The prosecution was recently dismissed—though a related civil lawsuit continues—and O'Neal's attorneys have claimed his association with Ross was only to help the ex-con bust into the music business.

Wealth and celebrity make O'Neal a target for scam artists. But a tendency to document his infidelity in monosyllabic, typo-laden emails makes him probably the easiest target on the planet. The emails expose O'Neal as a digital Don Juan with other women when he was married to Shaunie Nelson. In one of the conversations, *Newsweek* reporter Allison Samuels, who helped O'Neal's mother write an autobiography, appears to play a game of pick-a-mistress with the basketball star while attempting to set him up with various models and actresses.

"I want u or rihanna," O'Neal demurs, referring to the singer.

In response to this story, O'Neal's attorney Michael J. Kump said in a statement,

» CONTINUED ON PAGE 14

» FROM PAGE 13

"Shawn Darling is a convicted felon who has attempted to extort millions of dollars from Shaquille O'Neal, and he must be delighted that he has found a willing accomplice in [Village Voice Media]. The allegations in his lawsuit are false. A judge already has dismissed the original complaint. Shaquille is kindhearted and generous, but he won't be intimidated by people like Shawn Darling."

Nelson, who has since divorced O'Neal, turned down a request for an interview involving her ex-husband and Darling, saying, "I'm not interested in talking about either of those guys."

O'Neal spent his only season with the Cleveland Cavaliers as an aging behemoth straying toward pudgy, groggily slapping at the basketball, wreaking his usual 50 percent havoc at the free-throw line and resting injuries on the bench.

On Oct. 3, 2009, though, the regular-season opener was a month away. The future Hall of Fame center was still a monument of hope and excitement for the Rust Belt. That was the day Shaq played his first preseason exhibition alongside then-Cleveland demigod LeBron James.

O'Neal was up to his usual antics that first day of camp in Akron, Ohio. He quizzed reporters about what he should be for Halloween, grabbed one portly writer's gut with both hands and shook it, and hyped his challenge to South Korean giant Choi Hong-man to fight him in a mixed martial arts ring.

Unbeknownst to beat hacks, though, O'Neal's personal life had devolved into panic and paranoia. His relationship with Nelson had turned to war. She and their four children hadn't made the move north from their mansion in Orlando. The couple had filed for divorce two years earlier, but then reconciled. This time, the rift was for good.

Complicating matters, Vanessa Lopez, O'Neal's purported longtime mistress, was threatening to go public with claims he had sent people to harass her after she became pregnant with his baby.

"I won't keep quiet," Lopez, a notorious NBA groupie, vowed in a text to O'Neal, "so you might want to tell your wife everything before she hears it elsewhere."

In matters of his entourage, O'Neal, who uses the online chat handle "King of Diesel Dog Mafia," carries himself like the Tony Soprano of a subservient crew. Now, he realized there was a rat. Somebody was feeding information about his goomahs to his wife—and vice versa—in a game that threatened to demolish O'Neal's fortune and his cherished public image.

So he began probing for the mole. When the basketball season began a month later, O'Neal was fending off more mortar fire. He had been forwarded an email in which gossip conglomerate TMZ was offering $3,500 to another alleged mistress—a Scottsdale, Arizona, woman named Christina—for proof of an affair during his year-and-a-half tenure with the Phoenix Suns.

On Dec. 15, 2009, O'Neal forwarded the email to his personal agent, Mike Parrish.

"We dnt want them do what they r doing to tiger," he hammered with sausage-thick fingers on a BlackBerry, referring to tabloid-nuked golfer Tiger Woods. "They got him wit steroids and all dat shit."

By now, O'Neal had zeroed in on the real traitor in his crew: his IT guy, Darling.

"Boy needs to b put in jail," he told Parrish. "We have way to many law enforcement connections to let a criminal try to get over on mine o mine.

"We dnt need any distraction as we deal with our harvard guy, shoe line guy, retaraunt guy, real estate guy, and everything we are planning to do for the after basketball life," O'Neal continued. "I promised u I would stay outta trouble, I kept my word, but cannot control somebody dtealing and selling emails. Come on now protect me from this. I lost my family because of this guy, come on now."

Parrish's reply was succinct: "Got it he will be stopped n pay for this."

That day, the police groupie, who used the email address detectiveoneal32@me.com, got a response from a real detective: Burke Mattlin, a child-porn investigator with the Tempe (Arizona) Police Department. Mattlin had acted as Reserve Officer O'Neal's partner during his stint with that department when he played for the Phoenix Suns.

The content of the email to which Mattlin was responding is unknown—and later, the Tempe Police Department was curiously unable to find the correspondence—but it contained detailed instructions on how to log as evidence child porn on a suspect's computer through the use of high-tech forensic tools. It ended with "Happy Hunting!"

Ping! Ping! Ping! Like a submarine captain surveying incoming torpedoes on sonar, Darling says he watched a sudden barrage of virus alerts pop up on his computer screen one day in early December 2009.

"I was like, 'What the fuck is going on?'" Darling recalls, lurching from a rolling chair as he re-creates his surprise in his immaculate home office in Homestead, Florida. "I felt like I was under attack."

Darling, who admits without shame to having routinely raided his boss' inbox and toying with his life, had recently noticed some strange happenings in O'Neal's email, which he frequently monitored from the server on his desk.

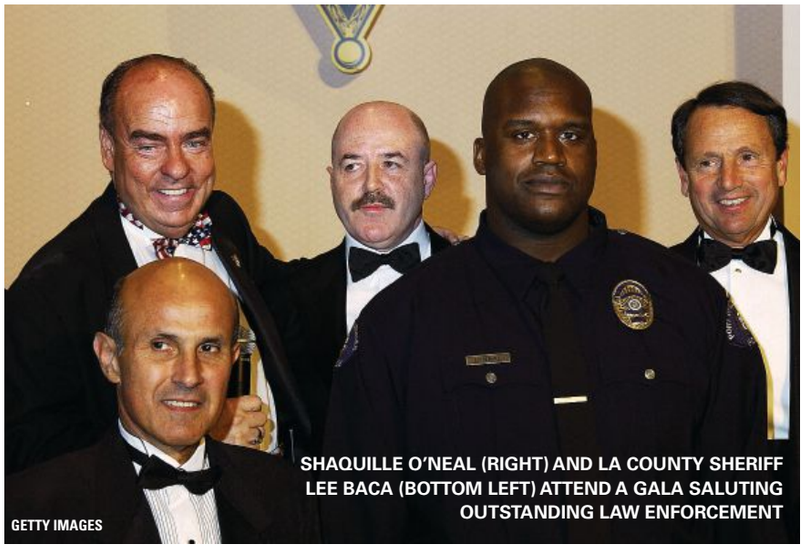
So after the "attack," he dug through the athlete's recent messages and began to believe O'Neal was plotting to frame him with kiddie porn. Implicated in the subsequent lawsuit allegations: Tempe's Mattlin, a Miami Beach Police detective and a former chief on the Miami Beach force.

Darling's civil suit, dismissed in July, was revived after the determined techie entered new filings. O'Neal's lawyers have called Darling's allegations "baseless" and attempted, unsuccessfully, to have him indicted for theft and extortion.

But the case, regardless of the veracity of its claims, is booby-trapped for O'Neal.

When Darling started working for the Miami Heat star, whom he had met through a mutual acquaintance, in 2007, the computer whiz was the one-man team behind Your IT Team LLC. He specialized in late-night tech work for Miami Beach hotels.

Darling rigged the O'Neals' various homes and offices for theater and Internet. When Shaq was traded to the Phoenix Suns in 2008, he would fly Darling to Arizona just to fix his Wi-Fi signal. O'Neal used Darling's server for all of his electronic correspondence. Darling says he has every email his boss sent or received from September 2008 through January 2010—somewhere between 13,000 and 19,000 messages.



SHAQUILLE O'NEAL (RIGHT) AND LA COUNTY SHERIFF LEE BACA (BOTTOM LEFT) ATTEND A GALA SALUTING OUTSTANDING LAW ENFORCEMENT

GETTY IMAGES

And now, like an employer raiding your inbox after you've been canned, the IT guy claims O'Neal's messages are his property.

A Florida judge recently provided a de facto appraisal of the explosive potential of the email cache's content. "I can tell you there are allegations against so many people in so many different positions in society" in O'Neal's emails, Miami-Dade Circuit Court Judge Marc Schumacher declared in an Aug. 26 court ruling, sealing them from the public record, "that their release would really wreck lives."

While Darling escorts a reporter out of the surprisingly Martha Stewart-esque, Southern-style condo he shares with his wife and two children—from which he has battled eviction for more than a year—he brags about the television crews he expects will crowd the next court hearing.

Then he makes one of those comments that cause judges to boil in their robes.

"I may not win this case," he says cheerily, holding open the door, "but I will ruin Shaq."

In late summer 2009, one year after the Alexis Miller debacle inspired his alleged lake-littering episode, O'Neal found himself in a remarkably similar predicament. This time, his desperation was preserved on Darling's email server.

Vanessa Lopez claims that for five years, she and O'Neal met for sex, usually at a local Ritz-Carlton. When she told him she was pregnant—with a child she eventually aborted, according to the ongoing civil lawsuit she would file in Orlando court—Shaq entered vendetta mode.

He dispatched his 6-foot-6 and 6-foot-8 sisters, Ayesha and Lateefah, respectively, to confront Lopez and make "verbal and physical threats" against her. At one point, Lopez would claim in the later lawsuit, O'Neal flew a "henchman" to Orlando to stalk her. And then there were the alleged heavy-breathing phone calls.

Lopez declined to comment for this story. As with many of O'Neal's accusers, she has credibility issues. Previous run-ins with NBA players—refusing to leave Boston Celtics guard Delonte West's hotel room, allegedly stealing Denver Nuggets forward Kenyon Martin's credit-card information, filing a stalking complaint against Orlando Magic guard J.J. Redick—are documented in police reports.

On Sept. 30, 2009, O'Neal appeared fairly eager to retrieve any text messages he might have sent Lopez, as suggested by an email exchange with manager Inna Shagal and lawyer Dennis Roach.

"So I can neva get those texts aaaaaaagh," he wrote when Shagal, just off the phone with Sprint, told him the phone company wouldn't produce old texts.

Fifteen minutes later, he had an idea: "Aaaaaaaaagh what if I get a police subpoena ask that."

When Shagal relayed that O'Neal could obtain a police subpoena only "incident to a legal action," another light bulb went on: "Well have dennis [Roach] file a lawsuit against me then lol."

If O'Neal were joking, Roach didn't take it that way. He hatched a legal plan involving O'Neal's personal management company, Mine O'Mine. "We can file a 'John Doe' complaint with Mine O'Mine as the plaintiff, and then serve a subpoena," the lawyer wrote to Shagal.

Shaq never did sue himself. But as frantically as he tried to spool his life back into place, his wily nemesis was busy covertly unwinding it again.

Darling had already sent his first text message to Lopez: "Do you want help with your 7'02" problem?" And, "Don't you want to get paid?"

They began corresponding, with Darling masquerading as a private investigator named—aptly, considering the Goliath he was undermining—David. He sent her emails allegedly from O'Neal's account that then found their way into her lawsuit against him, which she filed in January 2010.

One read, "Dis da numba shut dat bitch up!" It was from O'Neal to his accused henchman and contained Lopez's cell-phone number.

Meanwhile, "David" played the same

» CONTINUED ON PAGE 16

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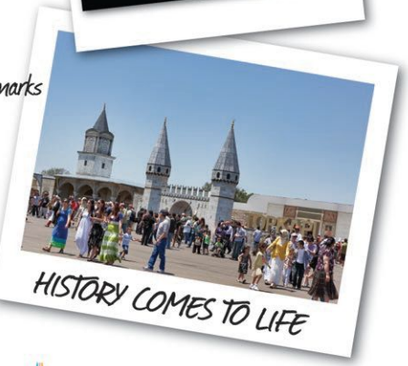

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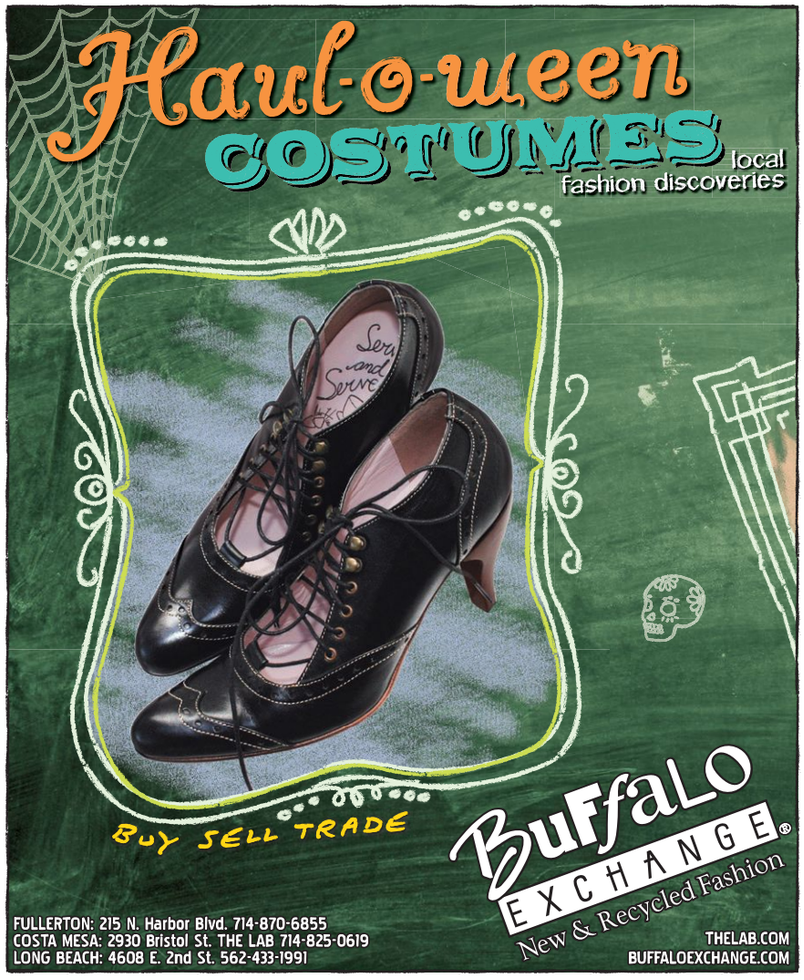

SHAQZILLA

» FROM PAGE 14

game with Shaunie Nelson, leaking information to her that, Darling boasts, helped her get a "fair" divorce settlement.

Darling can't explain—not convincingly, at least—why he started meddling. He claims it was a moral stand. He had watched—and helped—O'Neal plant GPS trackers on Nelson's car and hack into her and Lopez's voicemails. When Nelson and their children refused to move from Orlando to Cleveland, "Shaq went ballistic," Darling says, and cut them off financially.

So, having grown platonically close to Nelson, he decided to launch a counterstrike against her husband.

This time, though, Darling's machinations might have caught him in a showdown against the wrong sheriff.

When O'Neal was traded from the Lakers to the Heat in 2004, he had already been sworn in as an LA Port Police officer. The Miami Police Department clamored for his contribution to "publicity and morale," says department spokesman Delrish Moss, but he instead chose Miami Beach, a relatively tiny force beset by scandal.

Applying to be a cop there, he used Star Island neighbor Gloria Estefan as a reference and asked about special skills and equipment.

The department clearly didn't do much vetting of the August 2004 application, which is full of obvious untruths. O'Neal claimed he had never been the subject of a police investigation (apparently ignoring the 1998 Disney World incident); hadn't been sued (he had been named as a defendant in at least three lawsuits in Florida and California); and didn't have savings or checking accounts, any investments, or an automobile, though he made $27.7 million in playing salary that year.

As a Miami Beach quasi-cop, O'Neal formed a strange trio of BFFs with then-chief Donald DeLucca—a flashy character referred to in the department, somewhat derisively, as "the Don"—and since-convicted Ponzi schemer Nevin Shapiro. They even traded jewelry, with Shapiro later claiming he gave O'Neal diamond-studded handcuffs.

Quizzed about the gift by reporters, O'Neal huffed, "I had my own handcuffs." Shapiro, he said, only arranged for a bargain on the diamonds.

Officer O'Neal was developing a specialty: undercover work targeting online sexual predators. He was deputized with the U.S. Marshals and told reporters that posing as a child online had resulted in 30 arrests of sexual predators. (The agency couldn't confirm this claim)

In August 2006, in the sticks of Virginia, one pumpkin farmer got well-acquainted with O'Neal's special brand of law enforcement. That's when a cavalcade of police cars screamed onto A.J. Nuckols' farm and disgorged barking cops in SWAT gear.

Told he was suspected of possession of child porn, Nuckols was tossed against his Ford pickup. A giant officer reached into the truck's gun rack and plucked out a rifle like it was Pablo Escobar's coke spoon, booming victoriously, "We've got a gun!"

The farmer studied the behemoth. "Are you . . . Shaquille O'Neal?"

The officer grumbled, "No. My name's Tony."

Nuckols, it turns out, was innocent. Nine days later, the local sheriff, who admitted that O'Neal had accompanied the raid, attributed the blunder to faulty information from an Internet company.

The farmer angrily blames ass-kissing cops eager to give their superstar charge an adventure. "They didn't do any investigation," he says. "It was all a big show."

In June 2009, O'Neal was traded to Cleveland, continuing a twilight tour that would later take him to Boston and into retirement. But like old summer-camp buddies, O'Neal remained close with his law-enforcement friends in Miami Beach, Florida, and Maricopa County, Arizona.

A public-records request involving emails sent from Miami Beach cops to O'Neal reveals a posse of supporters-with-badges forwarding news articles about him, congratulating him and calling him "chum."

Miami Beach Internal Affairs Sergeant Jorge Alessandri was especially smitten, gushing in December 2009, "You know, I first looked at you as a co-worker, then as a friend, and now as family. I can't put into words how proud I am of you and how proud I am to be part of your family."

Embroiled in a divorce, at war with a purported mistress and infiltrated by his former IT guy, O'Neal turned to his cop connections for help.

When Vanessa Lopez sent the text message threatening to go public, O'Neal forwarded it to Detective Alessandri. "Det george take a look at this text and tel me what u think sir," he asked.

Even as he zeroed in on Darling as the rat, he apparently didn't realize his email had been compromised. He fired off mysterious cloak-and-dagger messages to Alessandri and contacts at a Miami security company called Verasys, later renamed Anders International, where former Miami Beach top cop DeLucca had become executive vice president since retiring from the department.

One message contains only Darling's social-security number and birth date. In another, O'Neal and Alessandri discuss buying cell phones to be used only by them, DeLucca and a mysterious fourth party named "Sherman" so that, Alessandri wrote, "we can email you and call you with no issues."

Then there's the email reading only, "Go," which O'Neal sent to Verasys. And on Dec. 15, 2009, there was the odd missive that Mattlin sent to O'Neal detailing how to remotely detect child porn using a police computer program called Gnu-Watch. What's unclear is how O'Neal would have placed the smut on Darling's computer in the first place.

A recent investigation into the email concluded it was an "appropriate information exchange between two police detectives," Tempe Police Sergeant Joey Brudnock says.

Mattlin believed O'Neal was requesting information as a law-enforcement agent. At the time, though, he was not an active cop in California, Florida, Arizona or Ohio.

Miami Beach Police spokesman Juan

Sanchez says his department has no internal investigation concerning the emails sent to and from Alessandri. DeLucca, who was recently named chief of the Golden Beach (Florida) Police force, did not respond to repeated requests for comment.

Darling says he pieced together the mysterious emails between O'Neal and cronies soon after his computer was besieged. To him, the evidence of a conspiracy to frame him is as clear as day.

But O'Neal's attorneys maintain their client is the true victim of a plot. To prove it, prosecutors were ready to wire a purported mistress for sound.

Two days before Valentine's Day 2010 and a month after filing her lawsuit against O'Neal, Vanessa Lopez met with two assistant state attorneys inside a drab government building in downtown Miami.

She told prosecutors, according to a Florida Department of Law Enforcement report about the meeting, that Darling, who had not yet filed suit against O'Neal, was dispensing the superstar's emails as if from his own personal gold mine.

He had tried to sell her—for the low, low price of $100,000—information to help her case against O'Neal. And for one-third of any settlement she might garner from O'Neal, Darling had reportedly said, he'd fork over the entire stash of emails.

The prosecutors were investigating Darling and Lopez at the behest of O'Neal's attorneys. In December 2009, both enemies of Shaq had been briefly represented by the same lawyer—Orlando's Lafe Purcell. He had sent O'Neal's attorneys a letter offering them a chance to settle with the two potential plaintiffs before they filed their lawsuits.

Darling's "bottom number" for a settlement, according to the December 2009 missive: $12 million. Lopez's "fair starting point": $4.2 million.

In an apparent intimidation technique, Purcell had also forwarded an email showcasing his client's unhinged state. "I am ready to proceed with filing the complaint against Shaq," Darling had frothed in the email. "I want him to understand that I am NOT FUCKING playing around."

Both Darling and Lopez ditched Purcell—who didn't respond to a request for comment—soon after the letter was sent, and Darling claims the attorney demanded the settlements on his own.

But O'Neal's lawyers had filed a criminal complaint claiming an "ongoing criminal conspiracy to extort in excess of $16 million," resulting in Lopez being summoned for an interrogation in downtown Miami.

She agreed to a "controlled meeting" with Darling to draw out evidence of an extortion conspiracy while investigators' tape rolled.

The sting never went down. The investigators doubted Lopez's credibility. In May 2010, according to Miami-Dade State Attorney's Office spokesman Ed Griffith, his office decided Shaq's dilemma was a "civil matter."

Two months later, Darling filed suit against O'Neal. A judge ordered that Darling could not enter the emails into the public record. But this past August, he filed about three dozen of them with an amended complaint anyway—claiming them as evidence of the plot to frame him—sending O'Neal's attorneys racing to seal them again.

Before a recent court hearing, in which a judge would decide whether Shaq's former computer guy could enter his entire stash of thousands of emails into the public record, Darling vowed he would unleash his inner Al Sharpton if the ruling didn't go his way.

He posed on the courtroom steps in front of a swath of news cameras. "I'm going to make a statement," he promised. "I'm going to blow the lid off this whole thing."

Fast-forward to Aug. 26, and Darling is wearing a slightly baggy gray suit as he sits at a desk in court. Making his case is attorney Menachem Mayberg, who might be Darling's litigious soul mate. A young and zealous lawyer, he makes several salacious, if not particularly relevant, implications in court—including a $3 million settlement between O'Neal and Alexis Miller—over the beleaguered objections of the basketball star's stodgy, white-haired barrister, Benjamine Reid.

O'Neal himself is not here. He has avoided showing up for trial. His deposition, taken in January, has been closely guarded by both sides.

The craggy Judge Marc Schumacher rules Darling cannot publicize the emails. "The court must think of the public interest," he declares before adding with a knowing chuckle, "The public interest would not at all be served by the release of these emails."

This case is destined for an ugly finish. If it's dismissed, Darling believes, he will no longer be constrained from sharing the thousands of emails with the world. He has even considered launching a website to broadcast them.

Despite Darling's prediction of a horde of television crews bombarding the hearing, only one broadcaster and her burly cameraman are here. There will be no defiant courthouse statement after all: While the crew attempts to negotiate an interview through his attorney, the plaintiff quietly slips into an elevator going down.

Darling is sporting *Matrix*-style black sunglasses. A reporter in the elevator asks if he's disappointed with the judge's ruling.

"Not at all," he shoots back with his jackal's grin. "I just got off the phone with Shaq's people. They're running scared."

Phoenix New Times senior staff writer Paul Rubin contributed to this story.

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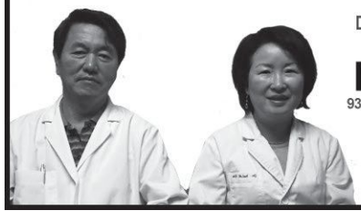

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*calendar

page 20 **SUNDAY** DRAG QUEEN TEENAGE SURFER CHICKS

page 20 **MONDAY** GETTING CHOPPED AND SCREWED

page 22 **WEDNESDAY** DREAM A LITTLE DREAM, UM, NIGHTMARE

page 22 **THURSDAY** DRINK UP, BUTTERCUP!

fri/09/23

[EXPO]

Hot Wheels
OC AUTO SHOW

Year after year, consumers are enticed by car shows, at which manufacturers roll out the four-wheeled technological dreams of tomorrow and the overpriced toys of today. Neither is within reach of the common man, but it's a shit-ton of fun to drool over the automotive smorgasbord of the elite (from behind the velvet rope, of course). This year, Orange County's International Auto Show features exotic Ferraris, Maseratis, Porsches and Lotuses. But the truly evolved won't want to miss the Gumpert Apollo Supercar—rocking the serial No. 001, it goes from 0 to 60 mph in 2.8 seconds. However, the autos will have to compete with scantily clad girls vying for the title of Miss OC International Auto Show. If you don't want to look like a creep, don't drool too much here, but who says the common man can't dream?

OC Auto Show at the Anaheim Convention Center, 800 W. Katella Ave., Anaheim, (714) 765-8950; www.motortrendautoshows.com/Orange_County. Noon; also Sat.-Sun., 9 a.m. $5-$10. —BRANDON FERGUSON

[CONCERT]

Blues Earthquake
Buddy Guy

When a man feels blue because he caught his woman running around town with another dude, he'll probably punch a wall or pick a fight with a stranger. But Buddy Guy, well, he turned into music all the difficult emotions most men ignore by watching ESPN. He removes all earthly pain by playing an electric guitar so sensual and shaking it sounds as if he transformed earthquakes into chords—and he sings with a voice so soulful and idiosyncratic he'll take you to church, even if you don't want to meet Jesus. Don't miss this rare chance to hear him tear the roof down—remember, he is 75, after all.

Buddy Guy at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com. 9 p.m. $35-$55. —JOE LAPIN

sat/09/24

[ART]

Modern Movement
Alex Couwenberg Opening Reception

Midcentury-modern abstract painter Alex Couwenberg presents a new series of paintings this month at the Peter Blake Gallery—and they're already the talk of the town. Moving more toward geometric visuals yet still incorporating his signature pooling spheres, this is a transitional show for the artist, as Couwenberg further embeds himself into the modernist genre he's been helping to revitalize for years. There might also be a bit more of that subconscious surf/car culture coming into play (a staple of most SoCal modernism). The paint is definitely getting thicker, and the imagery is even more intriguing, so don't miss this splendid new show.

Alex Couwenberg Opening Reception at the Peter Blake Gallery, 435 Ocean Ave., Laguna Beach, (949) 376-9994; www.peterblakegallery.com. Exhibit runs through Oct. 22. Free. —STACY DAVIES

[CONCERT]

Going Down Under
Miami Horror

When one thinks of the world's best nightlife cities, places such as Berlin or Ibiza invariably come to mind, but who knew Melbourne, Australia, was a hub of erotic, coked-out nu disco? The coastal city is home to Cut Copy, a four-piece who bask in the sugar-rush pleasures of '80s synth-pop—and then there are Miami Horror. Taking his cues from bands both American (Ford & Lopatin) and European (Simian Mobile Disco), shaggy producer Benjamin Plant makes retro-futuristic Italo disco. His debut EP, 2008's *Bravado*, was full of boxy '80s synths and endlessly addictive grooves. And 2010's *Illumination* was a breezy trance-pop exercise. Check out Plant and company as the group grace Detroit's stage this week before heading to Germany.

Miami Horror at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. 9 p.m. $15. 21+. —M.T. RICHARDS

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sun/09/25

[THEATER]

Beach Balls

Psycho Beach Party

As a guest star on *The Simpsons*, John Waters tried to explain to Homer the meaning of camp: "The tragically ludicrous? The ludicrously tragic?" he offered. Though Homer may have thought the king of camp was talking about dead clowns, he got the meaning dead-on. This 1987 play, written by drag queen Charles Busch, is about the teenage Chicklet, who's dying to fit in and become a surfer chick, despite a whirlwind of raging hormones, periodic blackouts and multiple-personality disorder. But when several men mysteriously turn up dead, all fingers point to Chicklet. While the play mocks '60s surf flicks and cheap horror films, *Psycho Beach Party* makes sure to take every opportunity for a cheesy sexual innuendo.

Psycho Beach Party at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 525-4484; www.stagesoc.org. 2 p.m. $17-$20. —TAYLOR HAMBY

[THEATER]

Up and Away

Up

In 1982, a man named Larry Walters got tired of life on Earth. So he sat his ass in a lawn chair, tied 45 helium-filled weather balloons to its back and arms, and gradually wafted to an altitude of 15,000 feet over Long Beach while armed with just a pellet gun, sandwiches, beer, a camera and a smile. This month, Chance Theater produces Bridget Carpenter's *Up*, a quirky stage play inspired by this incident of awesomeness, and takes a look at what happens to Walters (known in this story as Walter Griffins) and his family once he touches back down and must again face everyday reality.

Up at the Chance Theatre, 5552 E. La Palma Ave., Anaheim Hills, (714) 777-3033; www.chancetheater.com. 2 p.m.; also Fri.-Sat. & Thurs., 8 p.m. Through Oct. 23. $25. —AMANDA PARSONS

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IN PERFECT FORM
ERIK TOMASSON

mon/09/26

[CONCERT]

Seeing Stars

Chip Tha Ripper

Don't call him Kid Cudi's wingman—well, you can, as the two rappers are good friends; Chip just finished supporting the Cud Life Tour with Cudi. But Charles Worth, a.k.a. Chip Tha Ripper, is now bouncing out from behind his bud's shadow and gaining celebrity on his own terms. With his chopped and screwed rap style combining sleepy, ambient harmonies with hypnotic, space-age beats, Chip takes songs such as "Feel Good" and "Everyday Chillin'" back to the classic era of hip-hop. He dropped one of the year's most anticipated mixtapes last March, *Gift Raps*, produced by Chuck Inglish of the Cool Kids, and has set off to headline his own shows, stopping this week at the Galaxy Concert Theatre's new Constellation Room.

Chip Tha Ripper at the Constellation Room at the Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.galaxytheatre.com. 8 p.m. $15. —ERIN DEWITT

tue/09/27

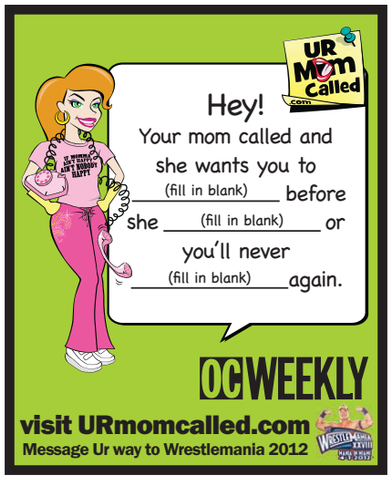
[THEATER, DANCE]

En Pointe

SAN FRANCISCO BALLET

The San Francisco Ballet, one of the nation's oldest and most esteemed dance companies, brings its pointe shoes to the Segerstrom Center's stage this month to perform its renowned rendition of *Romeo and Juliet*. Also onstage will be two pieces never before seen in Southern California: *RAkU*, created by resident choreographer Yuri Possokhov, and *Trio* by Helgi Tomasson, the company's Icelandic artistic director. Along with American Ballet Theatre and New York City Ballet, the San Francisco Ballet, founded in 1933, is considered one of the companies to have defined classical American dance.

San Francisco Ballet at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-ARTS; www.scfta.org. 7:30 p.m. Through Oct. 2. $17-$85. —BETHANIA PALMA MARKUS



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Video OF THE Week

NAVITAT

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Contrary to popular belief, you don't have to be a trapeze artist to fly through the air with the greatest of ease. Navitat Canopy Adventures in Wrightwood provides visitors with an amazing outdoor experience that happens high in the trees of the San Gabriel Mountains. With numerous ziplines, rappels, sky bridges and more, visitors are given a fascinating, immersive and engaging nature experience.

Located a convenient 75 miles from both Orange County and Los Angeles, Navitat is the perfect day trip for weekend adventurers. Their zipline canopy tour incorporates ten ziplines that range from 200 to 1,500 feet in length, plus three rappelling features, four suspended sky bridges and three short hikes. Participants enjoy breathtaking views of the Mojave Desert, the San Bernardino Mountains and the Angeles National Forest from two feet high to over 300 feet in the air! Each canopy tour lasts between 3.5 and 4 hours and up to eight adventurers are permitted per departure - so grab your most daring friends and head up to Wrightwood for this uniquely exhilarating experience!

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THE MOST WONDERFUL TIME OF THE YEAR

wed/09/28

[FILM]

Freddy's Coming for You

A NIGHTMARE ON ELM STREET

In 1984, it was a strange and scary time to be a kid in America, with things such as the (false) McMartin preschool satanic abuse cases here in California and 17-year-old Ricky Kasso's "Say you love Satan!" killings in Long Island. And although *A Nightmare on Elm Street* director Wes Craven deliberately changed his soon-to-be-iconic Freddy Krueger from a child molester into a (sort of) more palatable child killer to avoid explicit connections, the resonance was still there: Growing up in the Ronald Reagan-era suburbs could be a life-or-death situation. No wonder this film got huge. An evil-for-the-sake-of-evil presence that attacks when you're most vulnerable—and that no one can stop? That was the 1980s, dude—and if you actually were Ronald Reagan, it was the Soviet Union, too.

A Nightmare on Elm Street at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. $7. —CHRIS ZIEGLER

[THEATER]

One-Woman Show

Shirley Valentine

This 1989 Tony Award winner is best known to the masses as a film starring Pauline Collins, who received an Oscar nod for her portrayal of the title character—a witty, streetwise middle-aged housewife who flees her humdrum life in Liverpool to rediscover herself in Greece. Unlike the film, the play is a one-character story, and writer Willy Russell's exceptional monologues are insightful, touching and incredibly hilarious. It's not often we get to experience a story from a woman's perspective that isn't just about shopping, landing a man or dying of cancer, so treat yourself to some realism and enjoy an evening that reveals how complex and interesting women truly are.

Shirley Valentine at the Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-ARTS; www.lagunaplayhouse.com. 8 p.m. Through Oct. 23. $30-$45. —STACY DAVIES

thu/09/29

[FESTIVAL]

Cheers!

Oktoberfest

Yes, going back to school sucks, but with the fall season also comes the annual return of Oktoberfest, that famous festival of all things German. Back for its 33rd year, Huntington Beach's Old World Village hosts the cultural bacchanalia through the end of October, but why wait? There are live oompah bands direct from the motherland, the inescapable chicken dance and busty blondes carrying towering beer steins. Sundays boast wiener-dog races, but Wednesdays and Thursdays are dubbed "Family Night," so bring the little ones for a sneak peek at what their twenties will look like. Best of all, Family Nights are free admission—which means more money for schnitzel.

Oktoberfest at Old World Village, 7561 Center Ave., Huntington Beach, (714) 895-8020; www.oldworld.ws. 6:30 p.m. Through Oct. 30. Free. —ERIN DEWITT

[THEATER]

Potty Humor

Urinetown

In Greg Kotis and Mark Hollmann's Tony-winning satirical musical, a 20-year drought has resulted in the severe regulation of urinating by mega-corporation Urine Good Company. Residents must pay money to relieve themselves at filthy public amenities—those who don't and, say, take a piss in a parking lot, are arrested and sent to Urinetown, a correctional facility, never to be heard from again. Spoiler alert: There is no Urinetown; they're just killing everyone. Will lovebirds Bobby Strong and Hope Cladwell save the day and reverse the tragic effects of the drought so the townsfolk can relieve themselves freely? Spoiler alert: They don't. This is a story about urine. You want a happy ending? Go see *The Lion King*.

Urinetown at the Waltmar Theatre, Chapman University, 1 University Dr., Orange, (714) 997-6812; www.chapman.edu/theatre. 7:30 p.m. Through Oct. 8. $15-$20. —ERIN DEWITT

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BEST OF 2011

VOTING READERS' POLL

SNAP TO VOTE OR

ARTS & CULTURE

BEST MUSEUM (NON-ART)
- BOWERS MUSEUM
- DISCOVERY SCIENCE CENTER
- MUZEO
- LYON AIR MUSEUM
- INTERNATIONAL SURFING MUSEUM HUNTINGTON BEACH

BEST VISUAL ARTIST
- JAY BROCKMAN
- JORG DUBIN
- STEPHEN VONFRANKENSTEIN
- STEVE ELKINS
- HEATHER RITTS

BEST ART MUSEUM
- BOWERS MUSEUM
- LAGUNA ART MUSEUM
- ORANGE COUNTY MUSEUM OF ART
- GRAND CENTRAL ART CENTER
- MUZEO

BEST LIVE BAND
- RAILROAD TO ALASKA
- KIEV
- PARKER MACY BLUES
- MO50
- YOUNG THE GIANT

BEST PUNK BAND
- SOCIAL DISTORTION
- AUDACITY
- DEATH HYMN NUMBER 9
- D.I.
- YEASTIE BOYS

BEST INDIE FILM THEATER
- EDWARDS UNIVERSITY TOWN CENTER
- LIDO THEATRE
- BAY THEATRE
- REGENCY SOUTH COAST VILLAGE
- FOX THEATRE

BEST ROCK BAND
- RAILROAD TO ALASKA
- JERAMIAH RED
- BIG BLACK NOVEL
- THRICE
- RED DEVIL SQUADRON

BEST INDIE BAND
- CHARLES MANSION
- YOUNG THE GIANT
- KIEV
- I HATE YOU JUST KIDDING
- THE COLOURIST

BEST DJ
- KEDD COOK
- KITTY PAWZ
- DJ VELVET TOUCH
- DJ OLDBOY
- MARCUS MCBRIDE

BEST HIP-HOP ACT
- APOETNOMADALI
- BLOK
- I&I
- PARALLEL
- ROCOM

BARS AND NIGHTLIFE

BEST GAY BAR
- TIN LIZZIE SALOON
- IBIZA BAR & NIGHTCLUB
- CLUB LUCKY
- CLUB RIPPLES
- T GIRL NIGHTS

BEST STRIP JOINT
- VENETIAN GENTLEMAN'S CLUB
- FRITZ THAT'S TOO
- ECSTASY THEATRE
- CAPTAIN'S CABARET
- CALIFORNIA GIRLS

BEST VENUE FOR LIVE MUSIC
- HOUSE OF BLUES ANAHEIM
- DETROIT BAR
- CITY NATIONAL GROVE OF ANAHEIM
- THE COACH HOUSE
- YOST THEATER

BEST VENUE FOR LIVE COMEDY
- IMPROV THEATER
- CITY NATIONAL GROVE OF ANAHEIM
- THE COACH HOUSE
- GALLAGHER'S PUB AND GRILL

BEST CLUB DJ
- KEDD COOK
- DJ ZACH MOOS
- MARCUS MCBRIDE

BEST PUNK ROCK BAR
- JOHNNY'S SALOON
- ALEX'S BAR
- DETROIT BAR
- THE SLIDEBAR ROCK-N-ROLL KITCHEN
- TIKI BAR

BEST ROCK CLUB
- DETROIT BAR
- HOUSE OF BLUES ANAHEIM
- THE SLIDEBAR ROCK-N-ROLL KITCHEN
- ALEX'S BAR
- THE BLUE CAFE

BEST LOUNGE
- MESA
- THE COMMONWEALTH LOUNGE
- KITSCH BAR
- THE ROOFTOP LOUNGE
- THE COPPER DOOR

BEST DIVE BAR
- PIERCE STREET ANNEX
- GOAT HILL TAVERN
- CASSIDY'S BAR & GRILL
- COCONUTS
- ROCKS

BEST PLACE TO PICK UP A ONE-NIGHT STAND
- BAJA SHARKEEZ
- FOXFIRE
- SUTRA LOUNGE
- PIERCE STREET ANNEX
- THE CONTINENTAL ROOM

BEST SIGNATURE COCKTAIL
- RAINBOW - ALOHA GRILL
- MOSCOW MULE - CHAPTER ONE : THE MODERN LOCAL
- RASPBERRY SERRANO MARGARITA - SOL COCINA
- FISHBOWL - PALAPA GRILL
- ACAI MOJITO - TRUE FOOD KITCHEN

BEST BAR/CLUB NIGHT
- SCOTT'S SEAFOOD RESTAURANT
- 195 DOWNTOWN GRILL
- TAPAS FLAVORS OF SPAIN
- YOST THEATER
- ROCKS

BEST PLACE TO PLAY POOL
- THE PEN
- FIFTEENS COCKTAILS
- DIAMONDS BILLIARD CLUB
- THE HUDDLE
- BALBOA SALOON

BEST MARTINI
- MASTRO'S STEAKHOUSE
- MESA
- WILDFISH SEAFOOD GRILLE
- ROMAN CUCINA
- LA CAVE

BEST HAPPY HOUR
- RA SUSHI
- YARD HOUSE
- WILDFISH SEAFOOD GRILLE
- HOUSE OF BIG FISH AND ICE COLD BEER
- 320 MAIN

BEST DANCE CLUB
- SUTRA LOUNGE
- LA CAVE
- THE BLUE BEET
- TAPAS FLAVORS OF SPAIN
- THE CONTINENTAL ROOM

BEST BEER SELECTION
- YARD HOUSE
- GOAT HILL TAVERN
- SLATER'S 50/50
- HAVEN GASTROPUB
- HOLLINGSHEAD'S DELI

BEST BARTENDER
- ADAM - SAPPHIRE LAGUNA
- CHRIS - MI CASA
- ANDREA - THE GREEN GIRL SALOON
- LUKE - DETROIT BAR
- TODD – BEACH BALL BAR

BEST PUB
- THE OLDE SHIP
- DURTY NELLY'S
- MULDOON'S IRISH PUB
- THE AULD DUBLINER
- HAVEN GASTROPUB

BEST SPORTS BAR
- O'CONNELL'S SPORTS BAR & GRILLE
- CENTERFIELD BAR & GRILL
- RUDY'S PUB & GRILL
- ESPN ZONE
- CORNER OFFICE

BEST BAR IN ORANGE COUNTY
- CROW BAR
- GREEN GIRL SALOON
- MUTT LYNCH'S
- KITSCH BAR
- PROOF BAR

BEST MARGARITA
- EL MATADOR
- AVILA'S EL RANCHITO
- JAVIER'S CANTINA
- MI CASA
- TACO ROSA

DIVERSIONS

BEST RIDE AT DISNEYLAND
- SPACE MOUNTAIN
- STAR TOURS
- PIRATES OF THE CARIBBEAN
- THE HAUNTED MANSION
- INDIANA JONES ADVENTURE

BEST GOLF COURSE
- PELICAN HILL GOLF CLUB
- TUSTIN RANCH GOLF CLUB
- COSTA MESA COUNTRY CLUB
- STRAWBERRY FARMS GOLF CLUB
- ARROYO TRABUCO GOLF CLUB

BEST NATURE TRAIL
- BACK BAY LOOP TRAIL
- EL MORO CANYON
- CRYSTAL COVE STATE PARK
- HOLY JIM TRAIL
- PETERS CANYON

BEST DAY TRIP
- CATALINA ISLAND
- SAN DIEGO
- TEMECULA
- BIG BEAR
- JOSHUA TREE NATIONAL PARK

BEST ANGELS PLAYER
- TORII HUNTER
- JERED WEAVER
- MARK TRUMBO
- PETER BOURJOS
- DAN HAREN

BEST COACH
- MIKE SCIOSCIA, LOS ANGELOS ANGELS OF ANAHEIM
- RANDY CARLYLE, ANAHEIM DUCKS
- TONY CIANCA, OCEAN VIEW LITTLE LEAGUE

BEST DUCKS PLAYER
- TEEMU SELANNE
- COREY PERRY
- GEORGE PARROS
- RYAN GETZLAF
- BOBBY RYAN

BEST BEACH IN ORANGE COUNTY
- HUNTINGTON BEACH
- NEWPORT BEACH
- LAGUNA BEACH
- CORONA DEL MAR
- CRYSTAL COVE

BEST COLLEGE PLAYER
- MICHAEL LORENZEN - CAL STATE FULLERTON
- CASPER WARE - CSULB
- JUSTIN BERNTHALER FJC
- TYLER HADZINSKY - CHAPMAN

BEST SURF SPOT
- THE WEDGE
- HUNTINGTON BEACH
- TRESTLES
- SAN ONOFRE
- BLACKIES - NEWPORT BEACH

BEST GYM
- 24 HOUR FITNESS
- BALBOA PILATES
- GOLDS GYM
- CROSSFIT
- EQUINOX

BEST FARMERS' MARKET
- DOWNTOWN ANAHEIM FARMERS MARKET
- IRVINE FARMERS' MARKET AT UCI
- ORANGE FARMERS MARKET
- HUNTINGTON BEACH FARMER'S MARKET
- SOCO FARMERS' MARKET

FOOD & RESTAURANTS

BEST TACO
- CHRONIC TACOS
- WAHOO'S
- TACO ASYLUM
- LIME TRUCK
- GREAT MEX GRILL

BEST MEXICAN RESTAURANT
- SOL COCINA
- AVILA'S EL RANCHITO
- EL MATADOR
- MI CASA
- JAVIER'S CANTINA

BEST RESTAURANT
- MASTRO'S STEAKHOUSE
- CHARLIE PALMER
- PIZZERIA ORTICA
- SEASONS 52
- TRADITION BY PASCAL

BEST SUSHI
- SHINKOU SUSHI
- SUSHI ON FIRE
- RA SUSHI
- FULL MOON SUSHI
- BUDDHA'S FAVORITE

BEST BAGELS
- SHIRLEY'S BAGELS
- BAGELMANIA COFFEEHOUSE
- BRUEGGER'S
- EINSTEIN BROS. BAGELS
- I <3 BAGELS

BEST WATERFRONT DINING
- DUKE'S HUNTINGTON BEACH
- SOL COCINA
- THE CANNERY
- THE BEACHCOMBER
- BLUEWATER GRILL

BEST VIETNAMESE RESTAURANT
- BRODARD CHATEAU
- BODHI TREE VEGETARIAN CAFÉ
- EAST / BOROUGH FRAICHE VIETNAMESE
- AU LAC
- PHANS55

BEST HAMBURGER
- IN-N-OUT
- SLATER'S 50/50
- DEEMER'S AMERICAN GRILL
- TK BURGER
- THE COUNTER

BEST JAPANESE RESTAURANT
- SHINKO SUSHI
- MATSU
- HONDA-YA
- KOI
- ICHIBIRI

BEST VEGETARIAN/VEGAN RESTAURANT
- NATIVE FOODS
- BODHI TREE VEGETARIAN CAFÉ
- THE VEGGIE GRILL
- SEABIRDS TRUCK
- 118°

Best of OC Weekly Readers' Poll voting is going on now! Vote for who you think is the Best of the Best in OC. OC Weekly's Annual Readers' Poll gives Orange County residents the chance to sound off on who they think is the best in the county. Readers' Picks will be featured in the Best Of 2011 issue which hits the stands on October 13th. Make sure your top picks win. Voting ballots must be received by October 3rd. (Must fill in 5 categories for ballot to be elligible. Only 1 voter per category.)

3 WAYS TO VOTE:

1. Online at www.bestofocweekly2011.com
2. Drop off this ballot at any of the 16 participating Chronic Tacos locations, www.eatchronictacos.com
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*Required fields, must be filled out for ballot to count.

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BEST ITALIAN RESTAURANT
- ROMAN CUCINA
- CUCINA ALESSÁ
- BASILICO'S PASTA E VINO
- CORTINA'S
- MAGGIANO'S LITTLE ITALY

BEST RESTAURANT WHEN SOMEONE ELSE IS PAYING
- MASTRO'S OCEAN CLUB
- RUTH'S CHRIS STEAKHOUSE
- MORTON'S THE STEAKHOUSE
- NAPA ROSE
- FLEMING'S PRIME STEAKHOUSE

BEST ICE CREAM
- CAFÉ LUCCA
- HANS' HOMEMADE ICE CREAM
- RITE AID/THRIFTY'S ICE CREAM
- FRATI GELATO CAFÉ
- CHUNK-N-CHIP TRUCK

BEST DESSERT
- TRADITIONAL BAKLAVA - BAKLUVIT
- WARM BUTTER CAKE - MASTRO'S STEAKHOUSE
- AWESOME CHOCOLATE CHIP - CHOCHIES EXOTIC COOKIES
- CHOCOLATE SOUFFLE - ROY'S
- STRAWBERRY SHORTCAKE PARFAIT- NATIVE FOODS CAFÉ

BEST CHINESE RESTAURANT
- P.F. CHANG'S CHINA BISTRO
- GOLDEN DRAGON CHINESE CUISINE
- HO SUM BISTRO
- YEN-CHING MANDARIN & SZECHWAN CUISINE
- CP COAST POINT LOUNGE & RESTAURANT

BEST THAI RESTAURANT
- THAI NAKORN
- ROYAL THAI CUISINE
- THAI SPICE
- SILK THAI
- GEORGE'S THAI BISTO

BEST NEW RESTAURANT
- DEL TOMATE
- TRUE FOOD KITCHEN
- RED TABLE
- DEEMER'S AMERICAN GRILL
- CHAPTER ONE: THE MODERN LOCAL

BEST COFFEE
- PORTOLA COFFEE LAB
- KEAN COFFEE
- ALTA COFFEE & RESTAURANT
- MILK + HONEY
- IT'S A GRIND COFFEE HOUSE

BEST BAKERY
- THREE HEARTS BAKE SHOP
- 85ºC BAKERY
- BLACKMARKET BAKERY
- C'EST SI BON
- FRENCH'S BAKERY

BEST BREWERY
- THE BRUERY
- BOOTLEGGER'S BREWERY
- BJ'S RESTAURANT & BREWERY
- NEWPORT BEACH BREWING CO.
- KARL STRAUSS BREWING CO.

BEST SUNDAY BRUNCH
- EL TORITO GRILL
- OLD VINE CAFÉ
- TAPS FISH HOUSE
- LAS BRISAS RESTAURANT
- HOUSE OF BLUES ANAHEIM

BEST DELI
- DELICIOUS GOURMET CUPCAKES & GOODIES
- BIG BELLY DELI
- WICKED 'WICHES
- GARY'S DELI
- JERRY'S FAMOUS DELI

BEST MIDDLE EASTERN RESTAURANT
- BYBLOS CAFÉ
- CASPIAN GRILL
- MARRAKESH
- OLIVE PIT GRILL
- COACH'S MEDITERRANEAN GRILL

BEST INDIAN RESTAURANT
- TRADITIONS
- CLAY OVEN INDIAN CUISINE
- NATRAJ'S TANDOORI
- ANNAPOORNA FINE INDIAN CUISINE
- NIKI'S INDIAN FOOD

BEST CUPCAKE
- SPRINKLES CUPCAKES
- DELICIOUS GOURMET CUPCAKES & GOODIES
- SUSIECAKES
- CASEY'S CUPCAKES
- FROSTINGS CUPCAKES

BEST BURRITO
- CHIPOTLE
- CHRONIC TACOS
- TACO MESA
- LOS PRIMOS CANTINA
- REVOLUCION

BEST PHO
- PHO 99 VIETNAMESE RESTAURANT
- VIETNAM PEARL
- PHO 79
- PHOLICIOUS
- THUYEN VIEN

BEST HOT DOG
- COSTCO
- JERRY'S WOOD-FIRED DOGS
- PINK'S HOT DOGS
- PORTILLO'S HOT DOGS
- WIENERSCHNITZEL

BEST PIZZA
- BUCCANEER PIZZA
- ZITO'S PIZZA
- PIZZERIA ORTICA
- LAVENTINA'S BIG CHEESE PIZZA
- GINA'S PIZZA AND PASTARIA

BEST LATE-NIGHT DINING
- HARBOR HOUSE CAFÉ
- SLATER'S 50/50
- THE COMMONWEALTH LOUNGE
- LAVENTINA'S BIG CHEESE PIZZA
- MIDNIGHT MUNCHEEZ

BEST SEAFOOD RESTAURANT
- BEAR FLAG FISH COMPANY
- THE CRAB COOKER
- HOUSE OF BIG FISH & ICE COLD BEER
- SCOTT'S SEAFOOD RESTAURANT
- BLUEWATER GRILL

BEST COFFEEHOUSE
- PORTOLA COFFEE LAB
- KEAN COFFEE
- PEET'S COFFEE
- ALTA CAFÉ
- MILK + HONEY

BEST FRENCH FRIES
- MEMPHIS SOUL CAFÉ & BAR
- RED TABLE
- 320 MAIN
- CLAIM JUMPER
- THE HAT

BEST DINER
- RUBY'S DINER
- HARBOR HOUSE CAFÉ
- WOODY'S DINER
- WATSON'S DRUG & SODA FOUNTAIN
- ROOSTER CAFE

BEST OUTDOOR DINING
- HABANA
- SAPPHIRE LAGUNA
- THE BEACHCOMBER
- GULF STREAM
- SAVANNAH CHOP HOUSE

BEST FOOD TRUCK
- TASTING SPOON
- THE BURNT TRUCK
- THE FLIP TRUCK
- SOHO TACO TRUCK
- SEABIRDS TRUCK

OC LIFE

BEST WEATHERCASTER
- DALLAS RAINES - ABC 7
- HENRY DICARLO - KTLA 5
- JACKIE JOHNSON - CBS 2
- MARIA QUIBAN - FOX 11
- FRITZ COLEMAN - NBC 4

BEST BLOG
- I HEART OLD TOWNE ORANGE
- MONSTER MUNCHING
- FRIENDS FOR FULLERTON'S FUTURE
- GREER'S OC
- QUARRY GIRL

BEST RADIO PERSONALITY
- KEVIN & BEAN - 106.7 KROQ
- MARK & BRIAN - 95.5 KLOS
- BILL HANDEL - KFI AM 640
- TROY DAVIS - KOCI 101.5
- JOHN & KEN - KFI AM 640

BEST RADIO STATION
- 95.5 KLOS
- 101.5 KOCI
- 106.7 KROQ
- 100.3 THE SOUND
- 102.7 KIIS FM

BEST RESIDENTIAL NEIGHBORHOOD
- EAST SIDE COSTA MESA
- HUNTINGTON BEACH
- OLD TOWNE ORANGE
- IRVINE
- BALBOA ISLAND

BEST SPORTSCASTER
- ROB FUKAZAKI - ABC 7
- VIN SCULLY - LA DODGERS
- RODGER LODGE - KLAA
- STEVE CARROLL - ANAHEIM DUCKS
- VICTOR ROJAS - LOS ANGELES ANGELS OF ANAHEIM

BEST NEWSCASTER
- JILLIAN REYNOLDS - FOX 11
- FRANK BUCKLEY - KTLA 5
- STEVE EDWARDS - FOX 11
- CARLOS AMEZCUA - FOX 11
- CHRIS SCHAUBLE - KTLA 5

BEST POLITICIAN
- NO SUCH THING
- LORETTA SANCHEZ
- DANA ROHRABACHER
- JOHN CAMPBELL

BEST DOWNTOWN
- FULLERTON
- HUNTINGTON BEACH
- ORANGE
- LAGUNA BEACH
- SANTA ANA

BEST TELEVISION STATION
- FOX - KTTV 11
- ABC - KABC 7
- THE CW - KTLA 5
- BRAVO
- PBS

BEST HOTEL
- MONTAGE
- THE HOTEL HANFORD
- RITZ-CARLTON LAGUNA NIGUEL
- LA CASA DEL CAMINO
- ST. REGIS MONARCH BEACH

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- BARBELLA
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- GET MY POINT BODY PIERCING
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- ESTHETIC RX
- LASERAWAY
- SUBLIME MEDICAL LASER DERMATOLOGY

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- BREA MALL
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- IRVINE SPECTRUM
- THE SHOPS AT MISSION VIEJO
- SOUTH COAST PLAZA

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MERANDA CARTER

Surf City Gothic

Go to 2nd Floor in Huntington Beach for its booze and kooky art, not so much the food

BY EDWIN GOEI

To get an idea of what to expect at 2nd Floor in downtown Huntington Beach, imagine Tim Burton's *The Nightmare Before Christmas* spliced with an episode of *LA Ink*. This may be the most macabre, Gothic, tattoo-inspired art gallery/restaurant above a surf shop found anywhere—and I mean that in a good way. The art showcased on every inch of wall space revels in Día de Los Muertos imagery, replete with coffins and skeletons. The rest of the gorgeous paintings celebrate the female form, often as exaggerated, hypersexualized cartoon creatures with prominent breasts. The waitresses are canvases for art themselves, with ink covering any skin not sheathed by something black or lacy. But if the 2nd Floor is anything, it is unfortunately a bar of the same ilk as any on Main Street, which simply means it has the requisite supply of LCD TVs perennially tuned to sports.

Despite its punk, Goth and boozy roots, 2nd Floor tries to be all things to all people. Every Tuesday during the weekly Huntington Beach Street Fair, it hosts a kids-eat-free night. On Mondays, an Industry Night offers discounts for those in the bar, restaurant, surf and skate industries, which about covers almost every worker in Surf City. And on Wednesday evenings, it brings in a string quartet to cover rock tunes. It's almost distracting enough to make you forget the food offered.

The menu is full of dishes named after musicians. There's a salad called Greens Day, desserts named James Brownie and Pearl Jammin' bread pudding. The chef hired to devise the menu was previously with the House of Blues and also managed food services at Arrowhead Pond. As such, you should not expect to see her cooking your burgers in the open kitchen: The crew that operates there under her direction does so with the urgency of short-order cooks, and the food produced is on par with what you'd expect from bar food.

The so-called "colossal" burgers are what the crew is most proud of; along with ground beef, one can contain everything from pulled pork to mashed potatoes to hot dogs. All are structurally unviable as sandwiches because of their height, and I've not yet seen anyone leave without more than half in a doggy bag. There are smaller, more right-sized options, but even those are lacking something. One night, the Nirvana Burger, which promised a patty stuffed with pepper-jack cheese, turned out to be a plain burger with a hole on top, through which I suspect the stuffing had escaped during cooking. Served open-faced on a curiously dense bun, its defining feature became an excessive amount of sliced, pickled jalapeños that you'll scoot to the side to prevent inevitable indigestion. That was still better than the Avenged Dog Sliders. Not only do they contain Nathan's hot dogs, possibly the saltiest wieners in existence, but they're buried under piles of barbecue-sauce-covered pulled pork, bacon, Swiss and pickles, all lashed together with overzealous squirts of yellow mustard.

And it wouldn't be an exaggeration to describe 2nd Floor's house nachos as unreasonable, a ridiculous amount of tortilla chips for six people, let alone two. Even if it didn't feature flavorless nubs of carne asada, toothless pico de gallo, thin guacamole, cheese sauce tasting as though it came straight from a movie-theater concession stand and a mild chili that did most of the heavy lifting, this is a dish designed to never be finished. If you are there to eat rather than drink, it's best to stick to the tried, true and fried rather than anything ambitious. The Confused Salmon entrée becomes a self-indictment of itself, its pesto clashing with the lemon-butter sauce, the add-ons not helping a piece of overcooked fish.

Perhaps the best time to come is Sunday mornings. Do this not for the breakfast, but for the irony of it all. It's then that you'll witness the paradox of the Goth/punk, naturally nocturnal waitresses attending to shirtless blond surfers sunning themselves on the balcony. If this still isn't enough to forgive the restaurant for its sins of serving a baked French toast almost turned to a crouton or undercooked eggs (with still-watery whites when you specifically asked for over hard), much less pouring your orange juice into a glass filled nearly to the brim with ice, remember: You're in a bar surrounded by people who don't think twice about washing down pancakes with bottles of Bud at 9:15 a.m.

2ND FLOOR
126 Main St., Huntington Beach, (714) 969-9000; 2ndFloorHB.com. Open Mon.-Tues., 1-10 p.m.; Wed.-Sat., 11 a.m.-2 a.m.; Sun., 1-11 p.m.; breakfast served every Sun., 9 a.m.-noon. Dinner for two, $20-$40, food only. Full bar.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Salad Days

SUTHA THAI KITCHEN
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In the Orange County Thai-dining world, regional specialists such as Bangkok Taste and Thai Nakorn battle for dominance over their for-the-masses brethren, most of whom name themselves after a pun involving the use of the word "Thai." But there is a third category of Thai restaurants around: those run by Thais, usually for Thais, but limiting regional offerings to ensure financial security—I'm thinking Supatra's Thai Bistro in Yorba Linda and Costa Mesa's Bangkok Corner.

The best of them is Sutha Thai Kitchen in Tustin (which was a Bangkok Corner for about a second a couple of years ago), a place so small the chefs could probably lean over the counter to serve you your dish straight from the stove. The menu offers few surprises and definitely next-to-none of the Isaan region specialties that make local fans of Thai cooking drive to North Hollywood or even Las Vegas' legendary Lotus of Siam for just a nibble. But you can sense the owners aren't content with merely slopping food onto plates for their loyal customers, that they're aching to flex their culinary muscles and show their true talents. Little touches hint at what truly drives Sutha Thai: a bit more spice on the pad Thai, for instance, or a heartier flavor in the masuman curry, a murky lava filled with potatoes and peanuts. All of the offerings are great, even if expected.

Sutha Thai lets its true talents shine, however, in the Thai-style salads, for which all pretenses of politeness are dropped. The larb radiates with lime and chile, its power nearly marinating the ground beef, chicken and pork that come with it into potent pebbles. The nam sod is even more nuclear, taking the same basic larb concept, but adding slices of red chile, raw red onions and strips of ginger that jolt you into attention with each bite. Better yet, the pork that comes with the nam sod isn't ground, but rather chopped, a small but crucial difference that adds depth to the dish.

Finally, the papaya salad, the mark of any Thai restaurant's aspirations: It's bracing, sweet (due to a generous offering of palm juice), just slightly fermented, bright and beautiful—the true Sutha Thai. It'll probably never allow other dishes to reach the papaya salad's unapologetic heights—and that's fine, since there's nothing wrong with mitigated winners. But one can dream. . . .

GARELLANO@OCWEEKLY.COM

BLOG ON » FOOD
STICK A FORK IN IT
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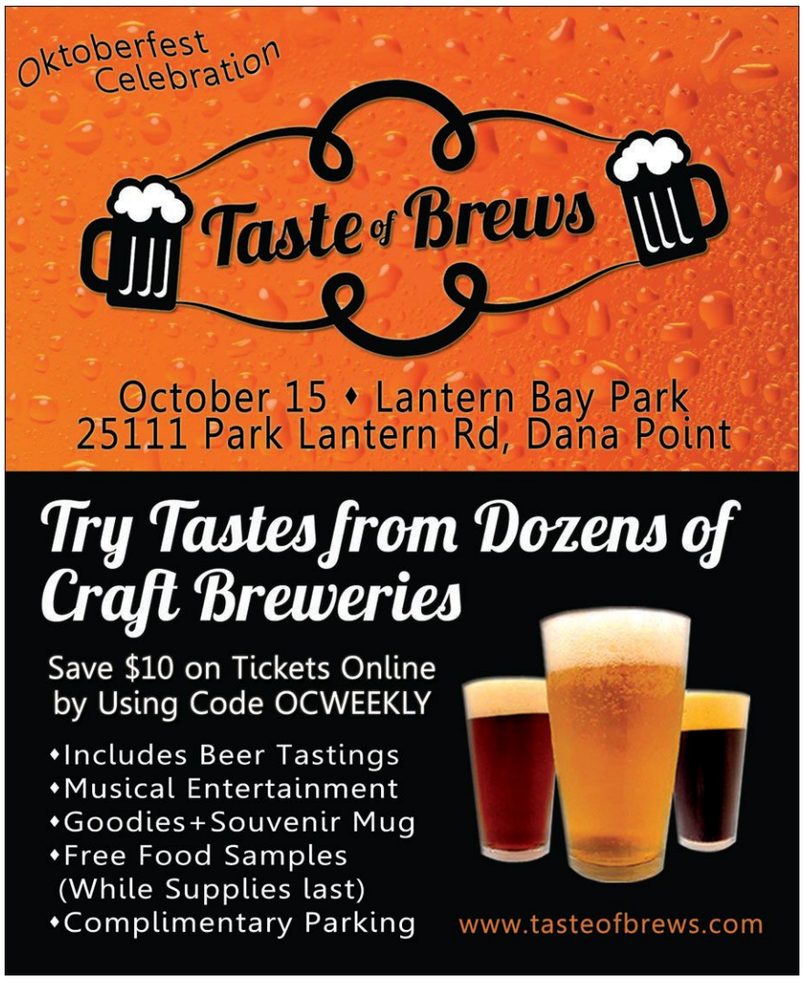

Wingin' It

Wing Lam of Wahoo's Fish Taco

One-third of the founding brothers behind Orange County's quick-casual eatery Wahoo's Fish Taco is not just On the Line, but also on the go. We accompanied Wing Lam in the carpool lane one afternoon as he reflected on his education and passion for cooking for the masses. Along the way, we learned the soon-to-be-married Lam will be also teaching at both Chapman and Concordia universities (this fall and winter, respectively). Buckle up!

OC Weekly: *What are six words that describe your food?*
Wing Lam: Clean fun food for the soul.
What are eight words that describe you?
Laid-back surfer, golfer, snowboarder, yogi-turned-cook.
Your best recent food find:
Tofu tacos—so healthy.
Most undervalued ingredient:
Cilantro makes everything taste so good.
Rules of conduct in your kitchen:
Keep it clean.
One food you detest.
Bad deli meat ruins a perfect sandwich.
One food you can't live without:
Chinese from my parents; they owned Shanghai Pine Garden on Balboa Island. Specifically, the three-flavor sizzling-rice soup.
Culinarily speaking, Orange County has the best:
Mexican food.
What fast food do you admit to eating?
In-N-Out—it's fresh. I order a single hamburger with grilled onions and French fries.
Best culinary tip for the home cook:
Learn to time your cooking.
After-work hangout:
Newport Beach Tennis Club.
Favorite celebrity chef.
Guy Fieri—he never has to cook, just eat.
Celebrity chef who should shut up.
Rocco DiSpirito. Who needs to yell at people? [Editor's note: He's referring to DiSpirito's first foray into reality TV in *The Restaurant*]
Favorite music to cook by:
Cat Stevens.
Best food city in America:
Austin, where there's food trucks and barbecue everywhere.
What you'd like to see more of in Orange County, from a culinary standpoint:
More ethnic foods in all neighborhoods.
What you'd like to see less of in Orange County, from a culinary standpoint:
Fast food.
Favorite cookbook:
Mastering the Art of French Cooking by Julia Child.
Weirdest thing you've ever eaten:
Some sort of olive thing—whatever you call it. It was molecular food at the Bazaar in Los Angeles. It looked like a quail egg served in a Chinese spoon.

HE GAVE US HIS FISH TACO RECIPE!
MERANDA CARTER

On the Line
» ANNE MARIE PANORINGAN

You're making breakfast. What are you having?
Scrambled eggs, potatoes and a fruit smoothie, using whatever is in season.
You're at the market. What do you buy two of?
Heirloom tomatoes—they are so good sliced with olive oil and salt.
Weirdest customer request (and did you do it?):
Mossimo [Giannulli, the clothing designer] used to come in and order a chicken bowl, and he wanted it tossed, so we would joke that we threw it on the ground.
Hardest lesson you've learned:
Sometimes being the best is not the only way to get ahead.
What would your last meal on Earth be?
Eating a freshly picked mango—or five—in Brazil.
Who's your hero, culinary or otherwise?
My dad. He cooked all over the world and kicks butt.
Where do you like to go out to eat?
Crab Cooker.
Where are you building the Las Vegas and New York locations?
In New York, it's at 333 Park Ave.; in Vegas, it's in a bedroom community.
Where do you like to go surfing—or golfing, as we hear you enjoy that, too?
I surf near 36th Street in Newport Beach, and I golf at Aliso Viejo Country Club.
Who came up with the Outer Reef burrito?
Our Hawaii franchisee; it was a portability issue with surfers. Our burritos are usually served with rice and beans on the side, but they would ask for everything to be stuffed inside.
What's your favorite menu item?
A side of white rice and black beans; it's my Brazilian staple.

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DRINK OF THE WEEK
» GUSTAVO ARELLANO

Wild Turkey Rare Breed

The Wild Turkey distillery tour in Lawrenceburg, Kentucky, isn't the most popular on the Bluegrass State's Bourbon Trail—that would be the Maker's Mark one—or the most thorough—that honor goes to Woodford Reserve—but in many ways, it's the best. It's absolutely down-home, starting with a documentary narrated by a man whose 'billy drawl practically oozes with banjos and mandolins and moves on to a walk through the warehouses and hills from which ambrosia takes form.

I went on the tour this past summer, as part of my annual foray across the South's Highway 127. It was a great experience—to show how unpretentious the company is, Wild Turkey even placed a barrel near the tour's entrance with a wooden turkey tail in the back and a wooden turkey head in the front—but my most-valued souvenir came from its modest gift shop, where I bought a bottle of Wild Turkey Rare Breed.

THE DRINK
At 108.2 proof, it's the strongest member of the Wild Turkey *familia*, and if you toss it down your gullet, the burn will trigger Pavlovian yammers about Molly and Tenbrooks. But after the burn dissipates (but not the tingle), you'll feel it: an impossibly rich, almost-caramel aftertaste that's the result of mixing various bourbons aged anywhere from six to 12 years. Great bourbons deserve sipping, and a full taste of the Rare Breed reveals all of its nuances: a bit smoky, a tad spicy, fully caramelized, completely intoxicating. Half a shot will get you stabby; a full shot will have you howling at the moon, blotto on the wonders great bourbon can create. *From a Sept. 16 Stick a Fork In It post.*

WILD TURKEY RARE BREED is available at Vendome Wine and Spirits, 3115 Yorba Linda Blvd., Fullerton, (714) 524-0800; www.vendomes.com.

TOP 5 ONLINE
THE MOST-READ STORIES ON THE STICK A FORK IN IT BLOG AT OCWEEKLY.COM FOR SEPT. 14-20

1. CUP NOODLES Museum Opens In Japan
2. FIVE THINGS You're Doing Wrong With Mexican Food
3. TWO NEW Restaurants Planned for Triangle Square
4. THE LIME TRUCK Gives Out Free Food
5. [UPDATED: TENTATIVE Agreement Reached]: UFCW Cancels Grocery Contract, Removes Final Barrier to Strike

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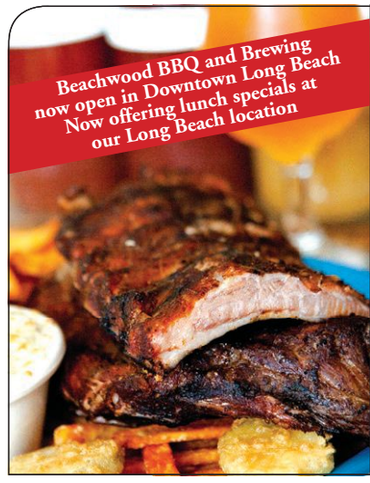

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THE BOY OF SUMMER

Field of Statistically Knowable Dreams

The formulas work in *Moneyball*

BY ROBERT WILONSKY

At the time of this writing, the Oakland Athletics sit at a distant third in the American League West, 18 games behind the Texas Rangers managed by Ron Washington, once the first-base coach under A's wonderboy Billy Beane. The A's have not had a winning season since making the playoffs in 2006, which is to say they are long-removed from the summer of 2002, when they were revolutionaries who reinvented baseball by embracing the radical teachings of a pork-and-beans plant security guard who stripped the sport of its myths, romanticism and pageantry and turned it into a math equation.

Michael Lewis' book *Moneyball* was published in 2003, in the immediate wake of the Season That Shook Baseball. The story didn't look like much on the surface: Beane, a former ballplayer-turned-scout-turned-GM, and Paul DePodesta, an Ivy League wonk, took a measly $39 million salary budget; crunched the numbers; and turned overlooked, undervalued statistics into overachieving, undervalued ballplayers—and ended up . . . losing the American League Division Series (ALDS) to the Minnesota Twins, the second of four straight one-and-dones for the A's. Yet the book would serve as a bible for every baseball executive and stat-obsessed fan. The A's stink now only because all the other teams beat them at their own game.

Lewis' account serves solely as inspiration for its engaging big-screen counterpart; director Bennett Miller (*Capote*) and writers Aaron Sorkin and Steve Zaillian barely touch upon sabermetrics and the influential work of statistician Bill James. The filmmakers wisely boil down Beane and DePodesta's complex formulas to a single, simple thesis: Sign ballplayers who get on base more than anyone else. Then they hand over the movie to Brad Pitt as Beane, a former first-round draft pick by the New York Mets who exorcises his dashed-dream demons one trade, thrown chair and turned-over watercooler at a time. Play ball.

Turns out that translating the numbers-heavy *Moneyball* for the multiplex was fairly straightforward after all: As with every other sports movie ever, it's the story of the Little Team That Could. The film begins at an ending: Oct. 15, 2001, when the Yankees, with a payroll of $114 million, knock the low-budget A's out of the ALDS. Beane loses more than that game: Three of his best players are leaving, their price tags too high for Oakland. He can't afford to replace the brand names, only their on-base and slugging percentages, so he and Peter Brand (the DePodesta character played by Jonah Hill, terrific in his transition out of stoner comedy) stock their dugout with rejects and has-beens whose potential only they can see. (Look here for Lake Forest's Nick Porrazzo playing Jeremy Giambi.) Everyone else, including manager Art Howe (Philip Seymour Hoffman, looking hangdog and emasculated) and scout Grady Fuson (Ken Medlock, a fastball of fury), believes they will destroy their team, their sport.

Fuson especially thinks Beane's a fool who has taken baseball's betrayal personally. In flashbacks, we see a young Billy (played by Reed Thompson) wooed by scouts impressed with his five-tool ability. He could have been great, but for whatever reason—too much head, not enough heart, who really knows—flamed out. Fuson tells Beane he has declared war on baseball just to get even. And he might have a point: Pitt stalks the clubhouse, spits out his orders and gnaws on whatever tobacco plug or junk food is set before him like he's trying to devour the world. Only when he's with his 12-year-old daughter does he seem at all at peace and at all sympathetic, which might be why the filmmakers wedged her into the plot. And that's another difference between *Moneyball* the movie and *Moneyball* the book—there's extra warmth radiating onscreen from beneath the cold, hard statistics.

> And that's another difference between *Moneyball* the movie and *Moneyball* the book—there's extra warmth radiating onscreen from beneath the cold, hard statistics.

I keep Lewis' book on a shelf next to *North Dallas Forty,* Peter Gent's tome about his playing days under Cowboys coach Tom Landry. The insider Gent and outsider Lewis tell essentially the same story: Computers do not lie, they do not romanticize, they do not judge. "None of you is as good as that computer"—that's what the coach tells his team in the film adaptation of *North Dallas Forty*, a line that just as easily could have come from Sorkin or Zaillian.

But *North Dallas Forty* on the big screen was mean, cold, brutal—a tale of betrayal and violence told from the perspective of the abused player left for dead meat. *Moneyball* is not like that at all. Perhaps that's because it's a baseball movie, and "it's hard not to be romantic about baseball," as Beane says during a rare moment of happiness as the A's become, for a few weeks, the greatest team in the history of the American League. That's thanks to the home-run heroics of a forgotten player given one last chance by Billy Beane. It really happened, it's really corny, and it's really great. Who needs Roy Hobbs? Hey, Dad? You wanna have a catch?

MONEYBALL
was directed by Bennett Miller; written by Aaron Sorkin and Steve Zaillian, based on the book by Michael Lewis; and stars Brad Pitt, Jonah Hill, Philip Seymour Hoffman and Chris Pratt. Rated PG-13.

opening

DOLPHIN TALE Of this year's corny family heartwarmers based on true aquatic stories of coping with the loss of appendages, director Charles Martin Smith's boy-and-his-dolphin melodrama at least earns your empathy—unlike the disingenuous Christploitation of *Soul Surfer*. Off the Florida coast, skittish grade-schooler Nelson (Nathan Gamble) strikes an immediate bond with a bottlenose named Winter (playing herself), freeing her from a crab trap that has irrevocably crippled her tail. Son of a cool single mom (Ashley Judd), Nelson is a dispassionate loner whose only father figure is his older cousin, a former swimming champion who returns home from overseas military deployment wheelchair-bound and traumatized in a surprisingly weighty and grown-up subplot. But the kid finds new purpose in helping out with Winter's rehabilitation at the local marine hospital, led by Harry Connick Jr.'s good-hearted doc and his spunky, freckled daughter (Cozi Zuehlsdorff). A mildly eccentric prosthetics doctor (MVP Morgan Freeman) is eventually called upon to craft a new flipper for Flipper, and a third-act "Save the Dolphins from Condo Developers" carnival dribbles out the rest of the formula. But the message is too pure to nitpick: By the end of the movie, Winter has become a mascot for human disability, especially for children, and *Dolphin Tale* has enough depth and sensitivity to tap into emotion without feeling manipulative. **(PG)** Aaron Hillis. *Countywide.*

KILLER ELITE Wholly unrelated to the 1975 Sam Peckinpah film of the same name, *Killer Elite* is distinguished by one no-mercy, eye-gouging, testicle-punching brawl, and one whoppingly indifferent screenplay. After a collateral-damage close call awakens his conscience—the first of many perfunctorily recycled bits to come—hitman Danny Bryce (Jason Statham) retires only to be drawn back into business when his ex-partner (Robert De Niro) is kidnapped by a sheikh. To ransom his friend, Danny has to kill members of the British SAS Special Forces who offed the sheikh's sons during the Dhofar Rebellion. As Danny tallies his kills, he's tailed by SAS vet Spike (Clive Owen); both are duty-bound warriors, well-matched to pummel each another in crisp and brutal dustups that make good use of Statham's human-bowling-ball physicality. Rather than these men—code-following samurai—the villains of *Killer Elite* are the corrupt boardroom shot-callers who pit them against one another, suits who say things like "We don't want blood on our pinstripes." Or is the real villain screenwriter Matt Sherring, also responsible for "Killing is easy—living with it's the hard part," and "Shit happens when you play in the deep end of the pool"? **(R)** Nick Pinkerton. *Countywide.*

MONEYBALL See "Field of Statistically Knowledgeable Dreams," page 31.

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DOLPHIN TALE PG (11:30, 2:05, 4:45); 7:20, 9:55
MONEYBALL - VIP SEATING PG-13 (12:45, 4:00); 7:15, 10:15
I DON'T KNOW HOW SHE DOES IT PG-13 (12:00, 2:30, 5:00), 7:30, 9:50
CONTAGION PG-13 (12:15, 2:45, 5:15), 7:40, 10:05

SOUTH COAST VILLAGE 3
At South Coast Plaza/Sunflower & Plaza Dr. 714-557-5701

HAPPY, HAPPY R (12:30, 3:00), 5:20, 7:30, 9:40
THE DEBT R (11:30, 2:00, 4:30), 7:15, 9:50
MIDNIGHT IN PARIS PG-13 *Fri to Tue*: (12:00, 2:30, 4:45), 7:00, 9:10; *Wed*: (12:00, 2:30, 4:45); *Thu*: (12:00, 2:30, 4:45), 7:00, 9:10
THE BLUES BROTHERS R *Wed*: 7:30 PM

RANCHO NIGUEL 8
Rancho Niguel Road 949-831-0446

CONTAGION PG-13 *Fri to Sun*: (12:20, 1:40, 2:50, 4:05, 5:10), 6:30, 7:40, 9:00, 10:10; *Mon to Thu*: (12:20, 1:40, 2:50, 4:05, 5:10), 6:30, 7:40
SEVEN DAYS IN UTOPIA G (11:30, 2:00, 4:35)
THE DEBT R *Fri to Sun*: (11:45, 2:15, 4:45), 7:30, 10:00; *Mon to Thu*: (11:45, 2:15, 4:45), 7:30
HIGHER GROUND R *Fri to Sun*: (11:35, 2:05, 4:50), 7:20, 9:55; *Mon to Thu*: (11:35, 2:05, 4:50), 7:20
CRAZY, STUPID, LOVE PG-13 *Fri to Sun*: 7:00, 9:40; *Mon to Thu*: 7:00 PM
THE GUARD R *Fri to Sun*: (12:10, 2:30, 5:00), 7:50, 10:05; *Mon to Thu*: (12:10, 2:30, 5:00), 7:50
SARAH'S KEY PG-13 *Fri to Sun*: (11:40, 2:10, 4:40), 7:10, 9:50; *Mon to Thu*: (11:40, 2:10, 4:40), 7:10
MIDNIGHT IN PARIS PG-13 *Fri to Sun*: (12:00, 2:20, 4:30), 6:45, 8:55; *Mon to Thu*: (12:00, 2:20, 4:30), 6:45

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MONEYBALL PG-13 *Fri*: (12:30, 3:30), 6:30; *Sat & Sun*: (1:00, 4:00), 7:20, 10:20; *Mon to Thu*: (4:00), 7:20, 10:20

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HARRY POTTER AND THE DEATHLY HALLOWS - PART 2 PG-13 12:45, 4:00, 7:00, 9:50
HORRIBLE BOSSES R 12:30, 2:45, 5:15, 7:45
ZOOKEEPER PG 12:00, 2:30, 5:00, 7:30, 10:00
TRANSFORMERS: DARK OF THE MOON PG-13 *Fri & Sat*: 12:15, 3:45, 7:15, 10:30; *Sun to Thu*: 12:15, 3:45, 7:15
BAD TEACHER R 1:00, 3:15, 5:30, 8:00, 10:15
BRIDESMAIDS R 9:55 PM

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ongoing

APOLLO 18 The Moon is made not of green cheese but sentient space rocks in *Apollo 18*, which purports to be an edited assembly of "real" declassified recordings from the covert titular 1974 lunar mission. Ostensibly tasked with installing Cold War anti-missile systems, three American astronauts instead discover that Russians—who seem to have made their own secret voyage to the same remote vicinity, and have now disappeared—are a far less urgent threat than extraterrestrial entities of a sneaky shape-shifting nature. Director Gonzalo López-Gallego's mock-verité aesthetics involve endlessly blurry, scratchy video (shot by a laughably implausible number of different cameras) and otherworldly howls that ineffectively strive to create suspense from half-glimpsed shadows and indecipherable screaming. His this-is-authentic conceit is by now a tediously corny device, and his story delivers no scares during the interminably long, uneventful build-up to its deflating climax. Nefarious government plots, nostalgic home movies, skeletal cosmonaut corpses, bodily infection, and creepy-crawly aliens all eventually factor into the droning action, which indulges in so much distractingly herky-jerky handheld cinematography that any sense of claustrophobic terror is impossible to maintain. It's a conspiracy theory-pandering film that merely reconfirms that most entries in the "found-footage" horror subgenre should remain lost. **(PG-13)** Nick Schager. *Countywide.*

BUCKY LARSON: BORN TO BE A STAR Happy Madison—the Adam Sandler-founded production company behind *Deuce Bigalow: Male Gigolo*, *Dickie Roberts: Former Child Star* and *Paul Blart: Mall Cop*—adds another eponymous sub-*SNL* loser dreamer to its roster of multiplex half-wits. In yet another painfully puerile regurgitation of *The Jerk*, co-writer Nick Swardson gives his doughy mug a workout as a distractingly buck-toothed dunce from Iowa whose delusions of grandeur land him in Hollywood, where he hopes to follow in the footsteps of his '70s porn-star folks "Rosy Bush" and "Jim Spraysium." Maybe there's a decent body-image gag in how a pasty ogre with a pageboy 'do and a penis so tiny that it's regularly mistaken for a vagina could become an overnight adult-film sensation (he's nonthreatening and makes women feel better about their underequipped lovers), but this one's aimed squarely at horny, virginal chuckleheads. Some dick jokes here, some fake tits there, and a whole lot of cheap invective spat upon Bucky by a slumming ensemble. Romantic necessity Christina Ricci and Bucky's abusively skeevy roommate Kevin Nealon narrowly escape with their dignity intact, but only because they weren't named Miles Deep (poor Don Johnson) or Dick Shadow (enjoy the paycheck, Stephen Dorff). **(R)** Aaron Hillis. *Countywide.*

COLOMBIANA Though credited to one Olivier Megaton, the creative force behind *Colombiana* is undeniably producer/ co-screenwriter/ EuropaCorp mogul Luc Besson. More than any single person, Besson is responsible for popularizing what *Colombiana* embodies—weightless kinesis in international action filmmaking—and has produced a body of work filled with warrior women (*La Femme Nikita*, *The Fifth Element*). The latest long-stemmed action figure off the line is Cataleya (Zoe Saldana), introduced as a child eluding assassins in a headlong rush down the hilly districts of Bogota in a standout set piece. The bulk of the film, however, takes place in the U.S., where Cataleya has trained as an assassin under her uncle (Cliff Curtis), grown to fill out an Irma Vep catsuit, and is leaving a trail of bad-guy corpses as a beacon and warning sign to her parents' murderers. The action is recorded in the EuropaCorp house style of jittery monotony, never resorting to one camera setup when ten might suffice. The script has been approached as a great vessel to tumble clichés into: snide CIA men; FBI-procedural filler; "Never forget where you came from"; "You must expect the unexpected." No, don't. Possibly worth seeing if you are 13, as the hot Rihanna-looking chick shows sideboob. **(PG-13)** Nick Pinkerton. *Countywide.*

CONTAGION *Contagion* opens on day two of a global viral epidemic. Gwyneth Paltrow plays Beth, an American employee for a multinational corporation who returns from a business trip to her wintry Midwestern home feeling like crap. Twenty-four hours after she's written off her sickness as jet lag in a phone call to her lover, Beth starts foaming at the mouth. She's pronounced dead at the hospital, and before her husband, Mitch (Matt Damon), can break the news to their young son, the kid follows suit. Beth is fingered as Patient Zero of a virus previously unseen on earth, which defies cure, containment, or scientific understanding. Streets fill with the zombie sick, and the social order breaks down. Director Steven Soderbergh deploys a cast of thousands to help sketch the epidemic as a global, class-blind, all-encompassing event. Marion Cotillard is the WHO epidemiologist assigned to trace the origins of Beth's illness. Laurence Fishburne is the CDC chief trying to manage the message—a fight thwarted when blogger Jude Law posts a video of a Japanese businessman collapsing on a city bus. Crafting staccato montages to a coolly insistent score, Soderbergh transitions between stories at a rapid-fire pace, allowing a couple of seemingly major characters to disappear for long stretches, and one to die with a startling lack of sentimentality. *Contagion* is a pulp-pop confection with an unusually serious social critique at its heart, tracing the chain reaction caused by isolated acts of selfishness, unchecked power, and a never-sated culture of newer, faster, better. **(PG-13)** Karina Longworth. *Countywide.*

THE DEBT A remake of the far more brisk 2007 Israeli film with a bullpen of aging stars, this rather old-fashioned espionage drama seems deftly engineered to please the middlebrow minions allergic to superheroes and vampires. It's hardly a challenging film, though not for lack of strain, bouncing between 1997, when scar-faced Mossad agent Helen Mirren endures some autumnal glory in Tel Aviv, and 1965, when, embodied by a wispy Jessica Chastain, she joins a team (Sam Worthington and Marton Csokas) intent on kidnapping a famous Nazi butcher (Jesper Christensen) passing as an East Berlin gynecologist. The rhythms of *The Debt* are emphatic and obvious, but at least the Israeli cult of heroism gets a side-swipe fuck-you, and the loaded thought of vaginal exams administered by a Birkenau mutilator is exploited for everything it's worth, especially when one exam explodes into a leg-lock fight to the near-death. The leading cast, strangely Jew-free, is all uncomplicated angst and brow-furrows, except for Worthington, who as always suggests a linebacker waiting for the

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whistle. Predictably, the holes in the narrative set us up for a twist or three, but, on balance, it's a pleasure to be back in the wet alleys and spy-patrolled streets of the GDR, however vague they seem without '60s black-and-white cinematography. **(R)** Michael Atkinson. *Countywide.*

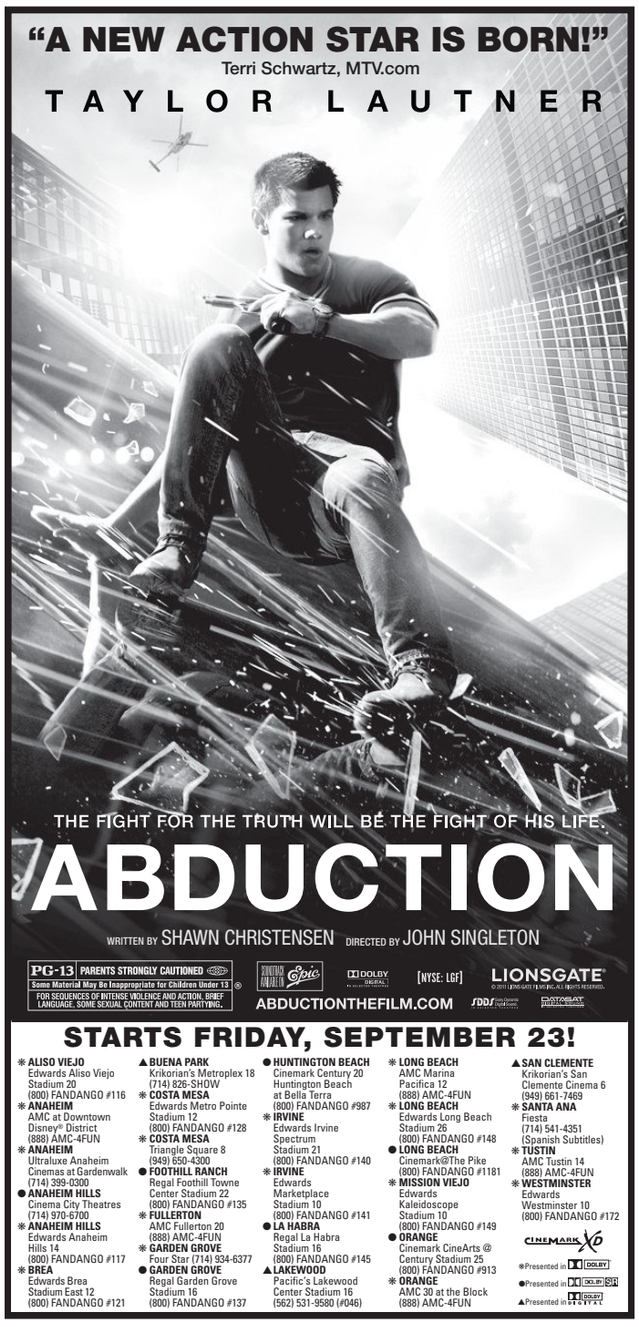
DRIVE As stripped down and propulsive as its robotic title, *Drive* is the most "American" movie yet by Danish genre director Nicolas Winding Refn. The film is a sleek, tense piece of work that, as a vehicle for Ryan Gosling, has a kind of daredevil control, swerving the actor dangerously close to and abruptly away from self-parody. The plot could nearly be inscribed on the head of a pin: A chivalrous loner—Gosling's Hollywood stunt driver/wheelman—participates in an armed robbery to help out the woman he loves; the deal turns out to be a setup, and the body count explodes. *Drive* is nominally set in the present day, but the 40-year-old director elects to emphasize the retro—synthesizing *Miami Vice*'s languid dissolves and neon-limned dive bars, *Blade Runner*'s nocturnal skylines and *Top Gun*'s MTV-friendly lyrical montage interludes. Refn's most obvious break with the airbrushed '80s and clearest link to his own early films is the ultra-violent, even gruesome, splatter that comes once Gosling's near-catatonic driver agrees to the heist. It's one of *Drive*'s jokes that, over the course of the movie, Gosling's spiffy silver jacket will be increasingly bloodstained. The Gosling character is not only a master of high-speed bumper cars but, when riled, also a near-lunatic killer who, as up close and personal as the protagonist of Refn's *Bronson*, uses a hammer, some steel-tipped footwear and his bare hands to take care of business. **(R)** J. Hoberman. *Countywide.*

THE GUARD *The Guard* is a shaggy-man character study, its subject a fiftysomething policeman in West Ireland, Sergeant Gerry Boyle (Brendan Gleeson). No by-the-book cop, Boyle spends his days off romping with hookers, and has no qualms about gulping MDMA from the pockets of a freshly dead teenager—he also displays a proletarian literary bent, visits his ailing mum to cheer her with pained jocularity, and, unlike his better-turned-out colleagues, holds himself to an unorthodox-but-unbendable code of honor. As an FBI agent visiting to intercept a massive drug drop, Don Cheadle is on hand to straight-man, and to instruct the audience to grudgingly appreciate Boyle for what he is, despite his racial ribbing of the Don Rickles all-in-good-fun school ("I'm Irish, sir, racism is a part of me culture," Boyle announces). One senses that *The Guard* is John Michael McDonagh's eulogy for the brusque, warts-and-all character of a passing generation of tough, working-class Irishmen, much as Clint Eastwood's *Gran Torino* was for vintage Americanism. But McDonagh's film eschews any pretense of social reality for cinematographic fancifulness and too-clever-by-half dialogue, much of it from a trio of drug-smugglers livening up Boyle's jurisdiction with homicides. As Cheadle drifts around a vaguely thought-through role, *The Guard* bets everything on Gleeson's boyish twinkle—and tends to overestimate its own raffish charm. **(R)** Nick Pinkerton. *Countywide.*

HAPPY, HAPPY One miserable couple collides with another in the cringe comedy *Happy, Happy*, a prizewinner at Sundance and Norway's official submission for the foreign-language-film Oscar. Kaja (Agnes Kittelsen), a chipper teacher of German and "arts and crafts" at a local junior high, lives to please her disengaged closet-case husband, Eirik (Joachim Rafaelsen), and their casually cruel son, Theodor. Enter the new tenants of the house across the way. A pair of introductory board game nights later, and to her surprise, Kaja has initiated a stealth affair (improbably, given the close quarters) with Sigve (Henrik Rafaelsen), the husband of Elisabeth (Maibritt Saerens), a lawyer of Danish extraction whose own infidelity motivated the country retreat. While they all sneak about in supremely cozy-looking sweaters, young Theodor taunts Noa, Elisabeth and Sigve's Ethiopian adopted son, into playing a game of "slave." Director Anne Sewitsky, here making her feature debut, also periodically cuts to an off-site chorus of an obviously Nordic quartet lip-synching American spirituals directly into the camera. (Kaja's Christmas-concert "Amazing Grace" solo is also an important plot point.) Perhaps Sewitsky, working from a screenplay by Ragnhild Tronvoll, means to underscore that this is a story about overcoming prejudices to gain self-respect; perhaps she's just going for gleefully un-PC quirk. Either way, the questionable black-historical shorthand detracts from what is otherwise a well-performed and fitfully amusing film. **(R)** Benjamin Mercer. *Regency South Coast Village, Santa Ana.*

SHARK NIGHT 3D A passel of slinky-torsoed gals and bros with Abercrombie abs (and Joel David Moore, evidently eligible for goofy dorm-mate parts until retirement age) light out from Tulane campus for a weekend at an island vacation house on Louisiana's "Lake Crosby." Their agenda of beer pong, water sports, and performing in it's-great-to-be-young-and-lithe music video montages is interrupted, however, by an attacking CGI Jaws, aided and abetted on land by a *Last House on the Left*-type conspiracy of peckerwood psychos and backwoods law enforcement. Compounding the abject lack of invention in its choice of villainy is *Shark Night*'s obvious trailing in the wake of the modest success of last year's *Piranha 3D*. But where Alexandre Aja's film made deviant use of the 3D gimmick and piled on the atrocities until reaching an apocalyptic floridity—a biblical plague unleashed on the entirety of *Girls Gone Wild* spring break culture— *Shark Night*, handled with impersonality by *Snakes on a Plane* pilot David R. Ellis, aspires to nothing more or less than carrying along an audience through a string of unremarkable kills, often involving high-jumping fish. The torpor briefly lifts for Donal Logue's Sheriff to deliver a madman monologue so shamelessly cut-and-paste ("There's no such thing as sickness anymore, it's all moral relativism…") that it achieves a measure of sublimity. **(PG-13)** Nick Pinkerton. *Countywide.*

STRAW DOGS It is knee-jerk to decry the remake, but to the credit of writer-director Rod Lurie, who has adapted Sam Peckinpah's U.K.-set 1971 film into this U.S.-set 2011 version, *Straw Dogs* brings to multiplexes a slow-burn setup and formal rigor that recall a bygone era, rather than "updating" the concept into contemporary overkill. Successful screenwriter David (James Marsden, toothsome and dressed for Santa Barbara) takes his wife, Amy (Kate Bosworth), back to her small Louisiana hometown, where he plans to work in peace on his Stalingrad script in the ancestral home, which will eventually survive a siege. (Lurie goes over the film's protect-your-turf themes with a highlighter.) David also hires Amy's old flame Charlie (Alexander Skarsgard) and his peckerwood pals to re-roof the barn. From this lofty perch, already towering ex-quarterback Charlie begins a campaign of dick-measuring intimidation, goading "Hollywood" David and coming on to Amy. Lurie sets up the animus between David and Charlie through visual and aural conflicts, from an opening that puts pickup and Jaguar on a collision course to the ongoing workday feud between Classical and Classic Rock, while macho motifs of buck hunting and Friday-night football are incorporated in wild cross-cutting pieces. There's no matching the sinister village faces in Peckinpah's cast or the psychological acuity of his scene-making, but Lurie shows himself man enough for the material. **(R)** Nick Pinkerton. *Countywide.*



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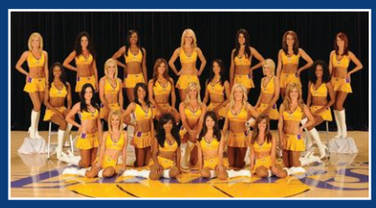

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Still Out On a Limb

Shirley MacLaine acts, meditates, takes out-of-body jaunts—and is totally over what you think about it

BY STACY DAVIES

Whether you loved her as the pixie-haired elevator operator in Billy Wilder's *The Apartment* or the feisty Aurora Greenway bellowing the iconic line "Give my daughter the shot!" in *Terms of Endearment*, Shirley MacLaine has gotten to you somewhere, somehow, at some time. In her new book, *I'm Over All That*, and her touring one-woman retrospective, MacLaine talks a lot about the things that continue to thrill her (curiosity, life) and the things she's completely over (people who repeat themselves and sex).

FROM PLANET AWESOME

OC Weekly: *I'm not having sex either, by the way.*

Shirley MacLaine: *[Laughs]* What a relief!

I'm too lazy and too busy these days.

[Laughs] Well, I just got back from Europe and France, and I have this new puppy, and he's all over the place–that's what I'm busy with these days.

So, unlike some people, I'm not going to attack you for your beliefs today.

Oh, are you kidding? That doesn't bother me at all! I look at it from the point of view, especially with the cynics, that I like talking to them. Of course, it's more about them than me, but we can explore how they could be happier if they weren't so cynical. Now that doesn't mean that when you're spiritually involved, you're not cynical about what's going on. It's pretty bad right now. And that makes me think you should explore the techniques of not necessarily being more optimistic but more realistic about the fact that we've created all of this, and if we did it, we can undo it and do it again better.

You write in your book that few prominent people will talk to you, even privately, about their beliefs because they're afraid of being labeled as nuts. Why are people so obsessed with appearing normal?

Well, first of all, they should re-define normal. Do you know anyone who's normal?

No. I know people who are boring, but not normal.

Well, that really is a horrible thing that's happened—people who are so afraid to be themselves are getting *sooo borrring* . . . and they don't have anything to say. The wonderful thing about this journey is how much fun you end up being to yourself.

Some journeys are more exciting than others. In your life, for example, you've met Mother Teresa and slept with Robert Mitchum. I'm not sure if you're aware most people don't get to do that.

[Laughs] —with Robert Mitchum I'm not so sure!

But do you think you'd have reached your spiritual awareness if you hadn't moved to Hollywood and started this journey that has piggybacked on your celebrity?

I don't know. I don't think I would have had the money to travel around the world—because I could get on a plane and just get off whenever the spirit hit me. I do think that being famous was my passport to being invited into other people's lives, no question about it. If I hadn't been famous, I think I would have saved up my money to travel.

Over the past 20 years, Hollywood has been obsessed with churning out "amusement-park ride" films instead of thought-provoking films. Why?

Well, this is important. The corporations have taken over the studios, and when you have corporate thinkers, this is what you get: branded films, sequels to prequels to prequels to sequels. Now, everything is engineered, and they're only in it for the money.

Being There *and* Defending Your Life *were thought-provoking. Were you aware that they were message films?*

Not at all. I've never been interested in sending messages through films. I just want to entertain the people. Now, that's different than my *real* life.

But Albert Brooks was trying to teach us in Defending Your Life, *don't you think?*

I think he was. He was delving into do we live again and do we come back? And he was basically saying, "Give up guilt and be happy." And what was the worst crime you could commit?

Being afraid.

Yep. Fear and non-trust.

And then you have to reincarnate. Speaking of which, in your book, you write that Stephen Hawking told you he thinks he's the reincarnation of Sir Isaac Newton. Don't you think it's unfair to be famous twice?

[Laughs] I don't know! Maybe he was wrong once!

Shouldn't he have to be a baker next time?

[Laughs] No, I don't think so. Well, maybe. You have to have all of the diversification of experience, but he was so serious when he told me that! That's what I've learned in this whole journey—we all choose incarnations as evil, lust, anger, whatever. We're so many things, and we can't seem to get that clear in our relationships with other people. I'm as guilty of that as anyone. Like you, I can't stand boring people!

Do you think you're coming back?

If I choose to. But the question is where would I come back—Earth? The Pleiades? I don't know if I'd come back to this planet.

You've half-joked that there are aliens among us. What planet did Lady Gaga come from?

[Laughs] Oh! I think *she* has to figure out what planet she's from first, and then I can try to pick one!

Michele Bachmann?

Oh, my lord . . . I like it when she called herself President O'Bachmann. She's from a planet where she doesn't even know her name.

Hillary Clinton?

Hmmm . . . hmmm . . . you know what? Just write, "Hmmm . . ."

And George Burns, a.k.a. "the best God ever"?

Yes. *Clearly,* he came from Planet Heaven.

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TRENDZILLA
» VICKIE CHANG

Z Is for Zara

Get those wallets out—here's another reason to stay home. Zara, the fast-fashion clothing company with Spanish roots and more than 1,000 stores around the world, has finally launched online shopping for the U.S.

Okay, so it doesn't *sound* that awesome. I know what you're thinking: There are Zara locations everywhere, right? And each one of those locations is jam-packed full of an always-dependable stock of modern footwear, clean blazers, cocktail dresses and classic coats with price points that actually seem reasonable? Not really.

Like other fast-fashion chains—think Forever 21, H&M, Topshop—Zara runs out of inventory quickly. (And all of them feature salespeople who aren't always the most knowledgeable about the giant, giant sales floors.) Not to mention the fast, almost nonexistent shelf life of items. Like that sweater? Can you actually find it in your size? Better get it now—chances are, it'll be long gone this time tomorrow. But Zara.com will (hopefully) take care of that.

In fact, there's a pair of metallic-y, meshy high-heeled sandals that I'm eyeing right now; I couldn't find them at the South Coast Plaza store in a 7. They're in stock online. Plus, there's free standard shipping. And yes: Zara.com also offers its equally reasonably priced menswear and children's clothing. All without having to hear the awful Euro beats (*untz untz untz*) the store usually subjects shoppers' ears to.

However, also just like the other fast-fashion chains, Zara isn't without its own controversies. All those low price points come with a cost. The labor ministry of Brazil is currently investigating claims that sweatshops in the country are constructing the chain's clothing in horrible conditions: fire risks, poor ventilation, hygiene issues. Inditex, Zara's parent company, states it had no idea of what it's claiming was unsanctioned outsourcing.

Zara.com is just another example of fast-fashion chains moving (or expanding) their presence online. H&M's long-awaited online storefront will be here in spring 2012. Meanwhile, Urban Outfitters, known for its powerful online presence, is pushing click-to-buy features on Facebook soon—social media, web marketing and e-commerce in one!

Zara has always been the more sophisticated older sister of the fast-fashion types, taking after the runways more than the high street. And if the others have taught us anything, continuing down the highway of shitty labor conditions and controversy sadly isn't really going to hurt them much.

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BUSH: SOME MEMBERS ARE MORE ZEN THAN OTHERS

Gavin Rossdale Makes a Comeback

Anaheim's most famous in-law swings by for a semi-hometown show

BY RYAN WEYLS

Bush returned this month with their first record in 10 years, *The Sea of Memories*, and a tour of North America and Europe. On Wednesday, the band play Anaheim in what could be considered a homecoming show, as Bush front man Gavin Rossdale's wife, Gwen Stefani, is that city's most famous native. We talked to Rossdale about the return of Bush, his evolution as a songwriter and the stranger aspects of his occasional acting career.

OC Weekly: *In the past decade, you've released music under Institute, your own name and twice now with Bush. What keeps you so motivated?*

Gavin Rossdale: I love performing, and it feels surprisingly rejuvenating right now. The way the music world is, I find the only incentive is that it has to be for the right reasons. Before, it could be for different reasons because there was more to be had. Now, it has to be music-driven, and if you find your audience, you find your audience. A lot of people feel the business is upside-down, but I feel it's never been healthier.

Bush were criticized a lot in the 1990s. Yet here it is, 15 years later, and in Chicago last month, people were lined up around the block to see you. How does that make you feel?

Proud, obviously. There were a lot of derogatory comments made about Bush, and it was alarming because, ultimately, you're just trying to make music. I wasn't an arms dealer. It was pretty strenuous, but I understood it as a consequence of a number of factors. Coming along and cleaning up like we did, it was a lot to take for people who felt the band came out of nowhere. People hadn't bothered to think we'd been struggling to get to that point. Also, it was coupled with the untimely passing of Kurt Cobain, so [the music scene] was hallowed ground. You could come out and be something else. But if you were in the rock genre, it was tricky, even though there were many elements of *Sixteen Stone*, like "Comedown," a song in 12/8, that were clearly not straight-up Mudhoney.

The Sea of Memories *has less of the "verse chorus verse" songwriting prevalent in the 1990s. How has your writing changed over the years?*

Massively. I used to write on acoustic guitar and a little bit with a drum machine. But now, in the studio, you can create a whole world, so I almost write backwards. I write a lot with drums and bass, then start adding things in, and I'll only add another layer if it's interesting and atmospheric and inspiring.

It's really easy to write a song, but it doesn't mean I'm going to write one that's going to push "Comedown" off the set list. There has to be a reason to it because there are too many songs in the world already, too many records, too many bands, too many people. But it doesn't stop you from trying to get it right. In fact, it forces you to try to get it right.

How did your work on Burn Notice *come about?*

I've always liked the process and the craft of acting. I love movies, if not so much theater. And please—no musical theater.

Burn Notice came right in the middle [of *The Sea of Memories*], and I'm like, "Fuck, I haven't got any time!" Then I found myself sitting there in Miami and going, "Well, here I am." It was actually good to take that time off from the studio because when I got back, I was dying to get back in there.

You played a villain?

I always play a villain, but I seem to be going up the casting scale because I didn't get killed, which is always a bonus.

If you live, you're in the higher class of bad guy.

[Laughs] I'm flying up that ladder. I'm three rungs up.

Didn't you get killed on Criminal Minds*?*

Yeah, didn't I? Or I killed myself or something.

You were an evil singer?

Yeah, an evil pop singer who was killed, and in the soccer film that I first did [*The Game of Their Lives*], I played a loser. I did a film with Brittany Murphy, I did a whole scene with her, and when they tested the movie, there was too much chemistry and people were confused because the film was about her and Ron Livingston. It just didn't fit, so they cut it out. I've been bloodied; I've hit the editing-room floor.

BUSH
perform with Chevelle at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.thegroveofanaheim.com. Wed., 8 p.m. $37.50.

MentalNotes

» LILLEDESHAN BOSE

Fender Opens Its Doors

Though it moved a relatively short distance from downtown Fullerton to the bucolic splendor of Corona (cough), **Fender** has truly come a long way. Birthed in a small shop where Orange County tinkerer **Leo Fender** repaired radios, the company has created some of the most beautiful instruments to ever grace the stage. Last week, in what proved to be a Willy Wonka moment, the venerable manufacturer of rock & roll's most iconic artifacts opened the doors of its Corona facility to media and assorted VIPs for the first time in its 65-year history, unveiling a new visitor center housing a large collection of guitars, historical photographs and a small theater. **Phyllis Fender**, the diminutive gray-haired widow of Leo, smiled broadly as she declared the 8,600-square-foot facility to be "Disneyland East." Speaking fondly of her husband, Phyllis mentioned that though he was unable to have children, he found immense fulfillment and pride in his work. "Those guitars that went out the door were his children. . . . He dreamed constantly of what could make your music better," she said. The ghosts of OC were in the room as well: A small theater screened images of early Fender employee **George Fullerton** taking a camera crew on a walking tour; Fullerton died in 2009. The film documented three spots located around the Fullerton Transportation Center, as well as what was once the company's largest OC facility: A drab gray building at **500 S. Raymond** (now **Jimi's Bar and Grill**) marks the spot where the first **Stratocaster** was manufactured. *From a Sept. 16 Heard Mentality blog post by Brandon Ferguson.*

BREATH OF FIRE TURNS NOMADIC

Santa Ana-based **Breath of Fire Latina Theater Ensemble** is announcing that it is "going GYPSY!" The company is leaving the second floor of the **Knights of Pythias** building that it has called home for the past five years; by month's end, Breath of Fire will take on a nomadic persona and function artistically through alternative outlets. "The space was once a white-walled, mini-blinded, two-room office space—converted into black box with seating of up to 75," the award-winning organization's press release recounts. "Within the four walls, the body of work covered issues such as homelessness, immigration, war, the undocumented, living with HIV, the undertold stories of local struggles and heroism, revolutions, segregation, queer *cuentos* [stories], unrequited love, and the classics." Situated on the corner of Fifth Street and Broadway, the company, under the artistic directorship of **Sara Guerrero,** staged many notable plays, hosted new playwright festivals and networked with a who's-who of Latina theater, bringing **Cherrie Moraga, Monica Palacios** and *Real Women Have Curves* scribe **Josefina Lopez** to OC. *From a Sept. 16 post by Gabriel San Roman.*

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BLOG ON » MUSIC
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EVEN I'LL ADORE YA, MY VELORIO

Furious Fusionism

Bakersfield band Velorio blend sound

BY GABRIEL SAN ROMAN

Velorio aren't the first band to interweave Latin, soul and rock influences—the Bakersfield band just power-blend them into a particularly potent, energetic brew beyond comparison.

The multi-ethnic five-piece's diversity is part of the secret behind their genre-traversing songs, which are a natural product for music-lovers who grew up biculturally. Velorio represent a place in which late-'90s indie-rock sensibilities co-mingle with the pulsation of Latin-flavored percussions, the ratcheting strikes of the *güiro* and blaring trumpets. Lead singer Alvaro Caceres layers vocals that comfortably switch linguistic gears from English to Spanish from song to song, before inevitably blurring into Spanglish within others.

"My dad is from South America; he was born in Colombia. I grew up listening to a lot of *cumbia*," says Caceres, who also plays guitar, trumpet and percussion instruments in the band. "My mom is from D.F. [*Distrito Federal*, a.k.a. Mexico City], so I also grew up listening to a lot of Mexican *norteña*." With the band members culling influences from different cultures, they have a wider range from which to write songs. "Where we met on the writing level is that we loved indie rock," Caceres says. That love is the backbone of the band—that and "the fact that we can really pull those real Latin rhythms, those *cumbia* rhythms, and find a place for them properly in a song," he adds. "It just makes it that much more fun for us."

The last time Velorio brought their particular blend to Orange County was in December 2010, when they unleashed a cover to drive that point home. In the middle of their set, an unsuspecting crowd heard the familiar opening of Nirvana's "All Apologies" before the band turned it into a sped-up Los Tucanes de Tijuana-style manic spell (complete with cries of "*María! Sí, sí, sí, sí!*")

How did that happen? "We got booked for a show in Santa Barbara, and they told us it was Nirvana-themed," Caceres explains. The band dutifully rehearsed a couple of the grunge band's classics before eventually nailing "All Apologies." But when they got to the venue, they found out the event was themed not "as in Nirvana the band, but as in nirvana the state of peace and shit!" Caceres says, laughing. "It ended up working out, and now, every time we play that song, people love to hear it and dance."

Velorio's journey began serendipitously as well, when bassist Ben Gomez teamed up with Caceres to write songs for an acoustic festival. The response to local performances let the two know they were onto something, so they got keyboardist Eric Powers ("the only white guy in the band") to engineer sound. (He eventually joined the band.) Velorio then recorded an EP, recruited musicians to fill out the lineup and have since released a self-titled LP. Their hard work even landed them on a season of Sí TV's battle-of-the-bands series *Jammin'*. They made it to the final episode, networking with Pitbull and Los Amigos Invisibles for greater exposure.

> "The fact that we can really pull those real Latin rhythms, those *cumbia* rhythms, and find a place for them properly in a song . . . It just makes it that much more fun for us."

For the band, though, nothing beats live shows. "We always go onstage pumped up with energy," Caceres says, noting the experience is all the better when the crowd reciprocates. "It's like a playground almost—you know what I mean? Like little schoolkids on recess."

VELORIO

perform with Fantazzmo, La Theoria and Descarga at the Juke Joint, 735 N. Anaheim Blvd., Anaheim, (714) 778-1397; www.thejukejointbar.com. Fri., 8:30 p.m. $10. 21+.

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PHOTOGRAPHY KID

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LocalsOnly

» NEDA SALAMAT AND LILLEDESHAN BOSE

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Practically a zygote in band years, the duo We Are/She Is formed exactly 12 months ago, years after Jessie Meehan and Merilou Salazar met in a Savanna High School (Anaheim) physics class. The Buena Park residents have been in in several bands together since ("some lasting about 30 seconds and others lasting well more than a couple of years") and have honed their Matt & Kim meet the Go-Go's sound to produce the EP *Young and Pretty Clean.* The songs "Barlights" and "Puzzles" off that album have already aired on Showtime's *The Real L Word*. (Must be all the positive vibes.)

OC Weekly*: How did you two meet?*

Merilou Salazar: I went up to Jessie in the middle of physics class, while our teacher was lecturing, and asked her if, one, she played bass and, two, if she wanted to be in a band. Seventeen days later, we had our first show, and things just took off from there!

Where's the name We Are/She Is from?

We thought of the name while we were in our last project, He's Not Gay! Often, when we would tell people our band name, they would laugh and respond with, "And she is?" After He's Not Gay! broke up, we decided to roll with She Is for this new project, which gradually turned into We Are/She Is.

What's the funniest thing that has happened to you since forming the band?

We went on a West Coast tour at the end of June. The day before we left, we lost our drummer, but we decided to go anyway. From there, it was basically an epic drum-karaoke for 10 days. In Portland, three different people jumped onto the backline drum set for us while we were performing. In fact, they all played our songs perfectly. In Seattle, the crowd kept time by clapping like a metronome. By the end of the show, we had a drunk guy onstage singing along and playing tambourine!

How did you get your songs on The Real L Word*?*

We have a publisher that distributes our music for us. We knew a song was gonna be on [the show], but we didn't know it was going to be both of them—and in pretty good slots, too.

How do you get the word out about your music?

We've done a lot of self-promotion. We go to the different gay-pride festivals. And we pick up a pair of headphones and put them on people's heads, so that way, hopefully, they'll buy a CD. We sold 500 or 600 copies of our EP like that.

By grabbing people and putting headphones on them?

Basically. Random people at the beach or, like, at other concerts or festivals.

No one was like, "Oh, my god, crazy lady coming at me with headphones!"?

[Laughs] Sometimes, it was a little awkward. But if we approach them kindly and not attack, they'll be like, "Yeah, let me check out your music," and it takes 10 or 15 seconds. We sell our CD for $5. Like, we went on tour in June and doing that basically funded our whole tour.

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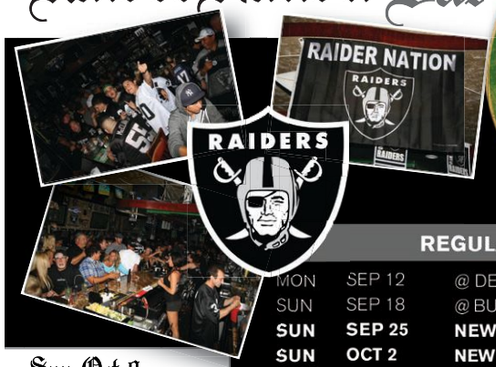

Sun Oct 9
Raiders V.S. Texans
Jim Otto Special Guest

Sun Oct 16
Raiders V.S. Browns
"The Mad Bomber" Returns
Daryle Lamonica very Special Guest

Sun Oct 23
Raiders V.S. Chiefs
AFL Legends Ben Davidson & Tom Keating

Sun Nov 20
Raiders V.S. Vikings
1rst time appearance Raider's Legend & Hall of Famer Ted Hendricks

Sun Dec 4
Raiders V.S. Dolphins
Vella & Villapiano

REGULAR SEASON

MON	SEP 12	@ DENVER BRONCOS	7:15 PM
SUN	SEP 18	@ BUFFALO BILLS	10:00 AM
SUN	SEP 25	NEW YORK JETS	1:05 PM
SUN	OCT 2	NEW ENGLAND PATRIOTS	1:15 PM
SUN	OCT 9	@ HOUSTON TEXANS	10:00 AM
SUN	OCT 16	CLEVELAND BROWNS	1:05 PM
SUN	OCT 23	KANSAS CITY CHIEFS	1:05 PM
SUN	OCT 30	BYE	
SUN	NOV 6	DENVER BRONCOS	1:05 PM
THU	NOV 10	@ SAN DIEGO CHARGERS	5:20 PM
SUN	NOV 20	@ MINNESOTA VIKINGS	*10:00 AM
SUN	NOV 27	CHICAGO BEARS	*1:05 PM
SUN	DEC 4	@ MIAMI DOLPHINS	*10:00 AM
SUN	DEC 11	@ GREEN BAY PACKERS	*10:00 AM
SUN	DEC 18	DETROIT LIONS	*1:05 PM
SAT	DEC 24	@ KANSAS CITY CHIEFS	*10:00 AM
SUN	JAN 1	SAN DIEGO CHARGERS	*1:15 PM

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this week

THURSDAY, SEPT. 22

ADRYON AND THE STONECUTTERS: Tantalum, 6272 E. Pacific Coast Hwy., Ste. A, Long Beach, 562-431-1414, tantalumrestaurant.com.
BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivalees.com.
DEREK BORDEAUX: $5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
DJ JAY P; ZEB 1; J FRESH: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
HAR MAR SUPERSTAR; DJ SWAMP: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
KURT VILE AND THE VIOLATORS; RTX: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
LEE SCRATCH PERRY: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
MY ENEMY'S ENEMY; TAMMY OLEA; R. BAD BLUES BAND: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafelive.com/lb/lb.htm.
MAMMOTH THUNDER POWER: 9 p.m., $5. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.
MATT MAHER: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.grove-of-anaheim.com.
THE YARDBIRDS: Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

SCAN THIS CODE TO DOWNLOAD OUR FREE IPHONE APP FOR MORE CONCERTS OR VISIT ocweekly.com

FRIDAY, SEPT. 23

AMERICAN MADE BAND: 8:30 p.m. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
ATLANTIC CROSSING: Rod Stewart tribute. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, 562-592-1321, www.donthebeachcomber.com.
BELANOVA: Ember Cafe and Music Club, 401 N. Anaheim Blvd., Anaheim, 714-991-3686, www.emberofanaheim.com.
BRANDON SHEPARD: Centerfield Sports Bar & Grill, 17296 Beach Blvd., Huntington Beach.
BUDDY GUY: 9 p.m., $35-$55. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.grove-of-anaheim.com.
CINDERELLA: 9 p.m., $32.50. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
DELMOS WADE: 8 p.m. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
DJ EPISODE: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
ELISA FIORILLO: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamersjazz.com.
GAMBLER & THE THIEF; DUST OF THE SAINTS: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsyden.com.
IGNITE; THE DARLINGS: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
MICHAEL KAESHAMMER: Cerritos Center, 12700 Center Court Dr., Cerritos, 800-300-4345.
THE MIDS: 8:30 p.m. Marlin Bar & Grill, 16651 Gothard St., Huntington Beach, 714-842-5587, marlinbarhb.com.
MIKE HAMILTON: The White House, 340 S. Coast Hwy., Laguna Beach.
NO MORE SAINTS; AMERICAN JIHAD; DEFECTS: Max's Steiner, 2500 E. Anaheim St., Long Beach.
PARKAIMOON: Silky Sullivan's, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silkysullivans.com.

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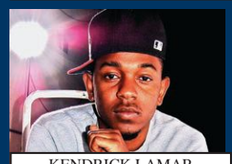
PH/CONCERT HOTLINE: (714) 957-0600 | galaxytheatre.com

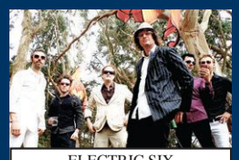
LEE SCRATCH PERRY
SEPT. 22ND

YOUNG DUBLINERS
SEPT. 23RD

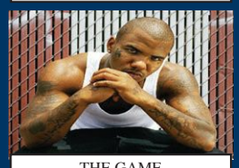

KENDRICK LAMAR
SEPT. 30TH

BLIND PILOT
OCT. 1ST

SAXON
OCT. 2ND


ELECTRIC SIX
OCT. 8TH

MAD SIN
OCT. 12TH


THE GAME
OCT. 16TH

BLACK LIPS
NOV. 13TH

09/22 LEE SCRATCH PERRY
09/23 YOUNG DUBLINERS
09/24 SOUTHERN ROCK EXPLOSION FEATURING SAM MORRISON BAND
09/30 KENDRICK LAMAR
10/01 BLIND PILOT
10/02 SAXON
10/08 ELECTRIC SIX & KITTEN
10/12 MAD SIN
10/16 THE GAME & TOO SHORT
10/19 WEDNESDAY 13 & MICHAEL MONROE
10/22 ADRIAN BELEW WITH SPECIAL GUESTS THE STICKMAN (FEAT. TONY LEVIN & PAT MASTELOTTO)
10/28 CUBENSIS (GRATEFUL DEAD TRIBUTE)
10/29 DEAD MANS PARTY ANNUAL HALLOWEEN SHOW
11/09 CRYSTAL CASTLES
11/13 BLACK LIPS
11/18 BIG BOI OF OUTKAST (21+ONLY)
11/23 BIG SEAN
11/26 MAYHEM
12/23 THE GROWLERS
02/19 DARK FUNERAL

THE CONSTELLATION ROOM @ GALAXY THEATER
9/26 CHIP THA RIPPER
9/27 DUBTROIT (21+)
10/7 FORTUNATE YOUTH
10/08 THE ASTEROIDS GALAXY TOUR
10/14 BLUE SCHOLARS
10/19 JOHN DOE
10/21 MARIA TAYLOR
10/23 PICTUREPLANE
10/24 HE'S MY BROTHER, SHE'S MY SISTER THE MUMBLERS AND AMANDA JO WILLIAMS
10/28 MALE BONDING

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UFO
SEPT. 29TH

KENNY WAYNE SHEPHERD
SEPT. 30TH

PLAIN WHITE T'S
OCT. 6TH

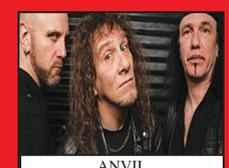
BIG D & THE KID'S TABLE
OCT. 7TH

CIRCA
OCT. 8TH

FOUNTAINS OF WAYNE
OCT. 14TH

LEON RUSSELL
OCT. 19TH

THE LEMONHEADS
OCT. 28TH


ANVIL
OCT. 30TH

09/22 THE YARDBIRDS
09/23 WILD CHILD
09/24 OC'S FUNNIEST HOUSEWIVES
09/27 BASIA PERFORMING CRUISING FOR A BRUISING PROMISES & TIME FOR TIDE
09/29 UFO
09/30 KENNY WAYNE SHEPHERD
10/01 CASH'D OUT (#1 JOHNNY CASH TRIBUTE)
10/02 THE ZOMBIES
10/06 PLAIN WHITE T'S SUMMER SET
10/07 BIG D AND THE KIDS TABLE & THE HAVE NOTS
10/08 CIRCA (MEMBERS OF YES)
10/09 2011 SOUTH COAST BATTLE OF THE BANDS
10/13 ACOUSTIC ALCHEMY
10/14 FOUNTAINS OF WAYNE
10/15 BROTHER
10/16 SENIOR COMEDY AFTERNOONS FEATURING VINCE HARPER & MORE
10/19 LEON RUSSELL & JENNY O
10/21 DREAD ZEPPELIN
10/22 MELISSA MANCHESTER (ACOUSTIC DUO)
10/23 DIANE SCHUUR
10/27 PAULA POUNDSTONE
10/28 THE LEMONHEADS PERFORMING "IT'S A SHAME ABOUT RAY"
10/29 GARY SINISE & THE LT. DAN BAND
10/30 ANVIL
11/03 TOAD THE WET SPROCKET
11/04 FILTER
11/11 MOTHER HIPS BROKEDOWN IN BAKERSFIELD
11/12 STEEL PULSE
11/13 STRUNZ AND FARAH
11/17 ROBERT CRAY SHAWN JONES
11/18 JAY & SILENT BOB GET OLD WITH JASON MEWES & KEVIN SMITH
11/19 LED ZEPAGAIN
11/25 THE TUBES
11/26 BERLIN
12/01 LOS LOBOS
12/08 PETER MURPHY & SHE WANTS REVENGE
12/14 X- (ALL ORIGINAL MEMBERS)
12/16 GARY HO HO HOEY
12/17 SHAWN COLVIN
12/22 CHRISTMAS TIME TOGETHER
12/31 NEW YEARS EVE WITH DADA
01/13 PAUL COTTON OF POCO
01/14 COLIN HAY BAND
01/15 PAT TRAVERS
01/22 BLUES HARP BLOW OUT FEATURING JOHN MAYALL & MORE

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concert*guide

RED DEVIL SQUADRON; HYENA MOTORCADE: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-270-6262, tikibaroc.com.
RON SNYDER: Paradise, 1800 E. Broadway, Long Beach, 562-590-8773, paradisepianobar.com.
RUM RUNNERS: Jerry Garcia tribute, 9 p.m. Golden Sails Hotel, 6285 E. Pacific Coast Hwy., Long Beach, 562-596-1631.
RYAN BRADLEY: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
TROPICAL NIGHT: El Calor, 2916 W. Lincoln Ave., Anaheim, 714-527-8873.
WHICH ONE'S PINK?: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
WILD CHILD: Doors tribute. Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.
YOUNG DUBLINERS: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.

SATURDAY, SEPT. 24

AMERICAN BLOOMERS: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsyden.com.
BROOK LEE CATASTROPHE: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, prospectorlongbeach.com.
CALABRESE; MEMPHIS MURDER MEN; SINNER SINNERS: 8 p.m., $10. The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.
CHARLES FEELGOOD; DJ AERO: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
DJ LITO: 9 p.m. Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
ELIZABETH LAMERS: Jazz vocalist with trio, 8 p.m. Hotel Laguna, 425 S. Coast Hwy., Laguna Beach, 949-715-0713, www.lagunabeachlive.org.
EPICENTER ROCK FESTIVAL, FEATURING LIMP BIZKIT; STAIND; FIVE FINGER DEATH PUNCH; BUCKCHERRY: Verizon Wireless Amphitheater, 8808 Irvine Center Dr., Irvine, 949-855-8095.
FAR WEST: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
HELICOPTER: 2:30 p.m. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
JEFF KASHIWA: A benefit concert for nonprofit Jazz Angels. Cal State Long Beach, 1250 Bellflower Blvd., Long Beach.
JUSTIN FOUTZ BAND: 8:30 p.m. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
LOUIS CRUZ BELTRAN: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamersjazz.com.
MIAMI HORROR: 9 p.m., $15. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
MIKE HAMILTON: 6 p.m. Ruby's Diner and Streamliner Lounge, 186 N. Atchison St., Orange.
QUACTUS; GOSPEL SWAMP BLUES BAND: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-270-6262, tikibaroc.com.
SUN GHOST: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
SAM MORRISON BAND: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
SQUEEZE BOX: Silky Sullivan's, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silkysullivans.com.
TROPICAL NIGHT: With a happy hour, 9-10 p.m. El Calor, 2916 W. Lincoln Ave., Anaheim, 714-527-8873.

SUNDAY, SEPT. 25

BLOODY HOLLIES: 8 p.m., $5. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.
THE BOOGALOO ASSASSINS: Commonwealth Lounge & Grill, 2406 Newport Beach Blvd., Newport Beach, www.commonwealthlounge.com.
BRIAN MANTZ: 6 p.m. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

ATLANTIC CROSSING a ROD STEWART tribute
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SAT SEP. 24 DJ RON SLEEZY TIMELESS DANCEFLOOR CLASSICS
SUN SEP. 25 LOS DEANS & SOUL HUSTLERS ROCKABILLY FUNK
MON SEP. 26 DJ HANSOUL BRIT POP, SHOEGAZE, INDIE ROCK
TUE SEP. 27 1992SDAYS / 90'S VIDEOS DJ 1 TRACK MIND
WED SEP. 28 THE ELECTONES SOUL JAZZ FUNK / WINE WEDNESDAYS
FRI SEP. 30 DJ EPISODE EVERY FRIDAY / DANCEFLOOR CLASSICS
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FRI SEP. 23 RON SLEEZY & BOBBY SOUL SPINNING HIP HOP & SOUL
SAT SEP. 24 JOSH ONE EVERY SATURDAY / CLASSIC HIP HOP & HITS
SUN SEP. 25 ALLENSWORTH SOUL ROCK FUNK / 3PM-7PM
MON SEP. 26 MOONVILLE COLLECTIVE MIKE VITALE ACOUSTIC FOLK / INDIE
TUE SEP. 27 SIMPLE COMPOUNDS LIVE JAZZ EVERY TUESDAY / 7PM-11PM
WED SEP. 28 MISS DAKOTA AUTHENTIC BURLESQUE W/ LIVE BAND
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COREY EDWARDS: The International Coffee House, 1015 Imperial Hwy., Brea, 714-671-7803.
GRAN APERTURA; KOMANDO NEGRO; GRUPO SIN MEIDO: 7 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
LIVE BANDS: 4:30 p.m. Pierce Street Annex, 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com.
LOVE-HOPE-CITY: 10:30 a.m., free. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
MISSILES OF OCTOBER: 4 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
NEW ORLEANS BARBEQUE: Live music every Sunday, 1 p.m., $30. *Grand Romance* River Boat, 200 Aquarium Way, Dock No. 4, Long Beach.
OC VERTIGO: 2:30 p.m. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
SONNY ROLLINS: Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, 714-556-2787, www.ocpac.org.

MONDAY, SEPT. 26

ARLENE & THE BIG GUYS BAND: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamersjazz.com.
CALIFORNIA CONDORS: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
CHIP THA RIPPER: 8 p.m., $15. Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
DJ SOULESS: 8 p.m., free. Back Alley Bar & Grill, 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032.
MOONSVILLE COLLECTIVE: Commonwealth Lounge & Grill, 2406 Newport Beach Blvd., Newport Beach, www.commonwealthlounge.com.
OUTRAGE: 1 p.m. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, thegaslamprestaurant.com.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.
STEVE EARLE; ALLISON MOORER: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

TUESDAY, SEPT. 27

BASIA: Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.
CHUCK ALVAREZ: Orange Dog Bar & Grill, 18552 Beach Blvd., Huntington Beach.
DARK STAR ORCHESTRA: Grateful Dead cover band. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
JASON HEATH & THE GREEDY SOULS: 9 p.m., free. The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
THE SHAKE UP: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
SIMPLE COMPUNDS: Commonwealth Lounge & Grill, 2406 Newport Beach Blvd., Newport Beach, www.commonwealthlounge.com.
SONGWRITER'S SHOWCASE: Hosted by Christina Dietz, 8-11 p.m., free. Blue Laguna, 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com.

WEDNESDAY, SEPT. 28

AUTO BODY EXPERIENCE: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
BRAIDS; PEPPER RABBIT: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
BUSH; CHEVELLE: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.grove-of-anaheim.com.
THE ELVIS SHOW: 8 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.
LE GRAND BARR: 6:30 p.m. Savannah Chophouse, 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, savannahchophouse.net.
LITTLE HURRICANE: 10 p.m., $10 after 10 p.m. Mesa, 725 Baker St., Costa Mesa, 714-557-6700, www.mesacostamesa.com.
MIKE HAMILTON: The White House, 340 S. Coast Hwy., Laguna Beach.
MISS DAKOTA; DJ THRIFTY LIPS: Commonwealth Lounge & Grill, 2406 Newport Beach Blvd., Newport Beach, www.commonwealthlounge.com.
PETER BUCK AND BUCK'S VIBE: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamersjazz.com.
QUEENSRYCHE: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.
ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.
TARTAR CONTROL: Doll Hut, 107 S. Adams St., Anaheim, 714-533-1286, www.dollhut.info.
WALTER MOLINA: 7 p.m., free. Utopia, 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net.

THURSDAY, SEPT. 29

ADRYON AND THE STONECUTTERS: Tantalum, 6272 E. Pacific Coast Hwy., Ste. A, Long Beach, 562-431-1414, tantalumrestaurant.com.
BABES WITH GUITARS: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
BASTARD SUNS: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivalees.com.
THE CREEPERS: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.
THE DEAD RELATIVES; BAD SUNS: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
DEREK BORDEAUX: $5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
DJ JAY P; ZEB 1; J FRESH: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
HALF: Doll Hut, 107 S. Adams St., Anaheim, 714-533-1286, www.dollhut.info.
HARD DAYS NIGHT: diPiazzas, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.
(HED) P.E.: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
LOVELY BAD THINGS; SUMMER TWINS; FIDLAR: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.
PATTY BOOKER: 7:30 p.m. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
SWAGTACULAR: $12 presale. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
TERMINAL VI; CHILDREN OF A NUCLEAR PLAYGROUND: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafelive.com/lb/lb.htm.
UFO: Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

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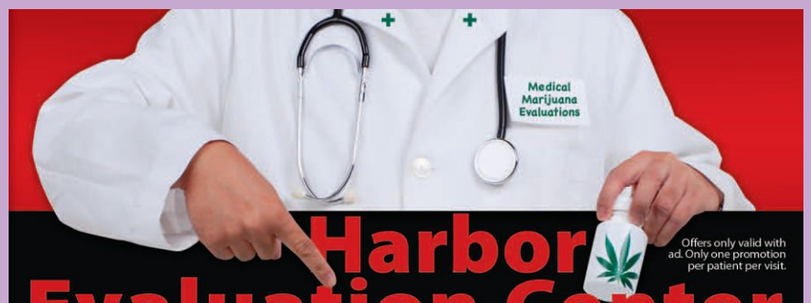

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rock

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THE CELLAR: 201 E. Broadway, Long Beach, 562-495-9000, thecellarlbc.com. **Wed:** 8 p.m., Long Beach Experiment, playing indie, folk, rock and experimental, $5.

DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.dollhut.info. **Wed:** 9 p.m., Hump Night, free.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Wed:** 8 p.m., Live Music, with Lars, free.

MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.

OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.

PERQS: 117 Main St., Huntington Beach, 714-960-9996, perqs.com. **Fri-Sat:** 9 p.m., Live Band, free.

QUE SERA: 1923 E. Seventh St., Long Beach, 562-599-6170, www.thequesera.com. **Mon:** 9 p.m., Manic Monday With Miss Blatz, $5.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Sun:** 6 p.m., Live Band Day, $5. **Wed:** 8 p.m., Phil Shane Hot Damn, free.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-270-6262, tikibaroc.com. **Tue:** 7 p.m., Rock Band 2uesdays, unleash your inner rock star, free.

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jazz

BRIX WINES: 16635 Pacific Coast Hwy., Sunset Beach, 866-357-2749, www.brix4wine.com. **Wed, Fri-Sun:** 8 p.m., Live Band.

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Tue:** 7 p.m., Jennifer Hart & Llew Matthews, free. **Wed:** 8 p.m., Dave Goldberg & Duane Allen Trio.

THE CELLAR: 201 E. Broadway, Long Beach, 562-495-9000, thecellarlbc.com. **Fri:** 7 p.m., Friday Funk, $10.

THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamersjazz.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

BACCHUS' SECRET CELLAR: 6735 Quail Hill Pkwy., Irvine, 949-502-4600, www.bacchussecretcellar.com. **Thu-Sat:** 6:30 p.m., Live Music.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.

PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.myspace.com/pukabar. **Sun:** 5 p.m., Pro Blues & Rock Jam, free.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, $10.

CANTINA LOUNGE: 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Fri:** 10 p.m., Club Encore, $10. **Sat:** 10 p.m., Club Triio, $10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sat:** 8 p.m., Boulevard Nights. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin with DJ Ernie Pearl. **Tue:** 9 p.m., Tipsy Tuesday.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** Bear Camp, get your fill of go-go studs. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, $5.

HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, $10. **Sun:** 9 p.m., Cirque.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Sat:** 8 p.m., Spazmatics Saturdays, $10.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, $10.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, $5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Wed:** 5-9 p.m., Country Line Dancing.

reggae

MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.

OCEANS SUSHI & OYSTER LOUNGE: 6041 Bolsa Ave., Huntington Beach, 714-901-5055, www.oceanssushi.com. **Sat:** 9:30 p.m., Reggae OC, with DJ JFX, $5.

PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.myspace.com/pukabar. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.

STAR PARTY CRUISES: 140 Marina Dr., Long Beach, 562-799-7000, www.reggaeboat.com. **Sat:** 6:30 p.m.; **Sun:** 12:30 p.m., Reggae Cruise, live reggae band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, $45, 21+.

dj

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Fri:** 8 p.m., Black Licorice, $5. **Mon:** 9 p.m., Playlist Pop! Bring your iPod, free. **Tue:** 10 p.m., Solid State, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

BOWLMOR LANES: 2405 Park Ave., Tustin, 714-258-2695, bowlmor.com/orangecounty/home.php. **Mon:** 9 p.m.-1 a.m., Monday Night Strike, $17.

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Sat:** 9 p.m., Club Ibiza.

CHATEAUX LOUNGE: 18912 McArthur Blvd., Irvine, 949-833-1900, chateauxlounge.com. **Thu-Fri:** 9 p.m., Groove.

COHIBA NIGHTCLUB & LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, cohibalongbeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, $20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.

FLIGHT BISTRO: 8082 Adams Ave., Huntington Beach, 714-374-8300, www.flightoc.com. **Fri:** 9 p.m., Fresh Fridays. **Sat:** 9 p.m., Flight Saturdays.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

ICE BAR: 49 S. Pine Ave., Long Beach, 562-495-8200, www.icelb.com. **Sat:** 9 p.m., Ice Lounge Saturdays.

LANDMARK: 3520 E. Coast Hwy., Corona Del Mar, 949-675-5556. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564. **Wed:** 8 p.m., DJ Dizzy vs. the Beer Barons, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Thu:** 10 p.m., University of Groove, free. **Fri:** 10 p.m., Versatile, DJ Cocoe and guests mix hip-hop, funk and house. **Sat:** 10 p.m., White Collar, Ben Danger and guests play an electro-dance anthems. **Wed:** 10 p.m., EssenChill, DJ Danny Love spins as you drink and munch.

MOSUN/CLUB M: 680 S. Coast Hwy., Laguna Beach, 949-497-5646, www.mosunclubm.com. **Fri:** 9 p.m., Club Rhythm, $10.

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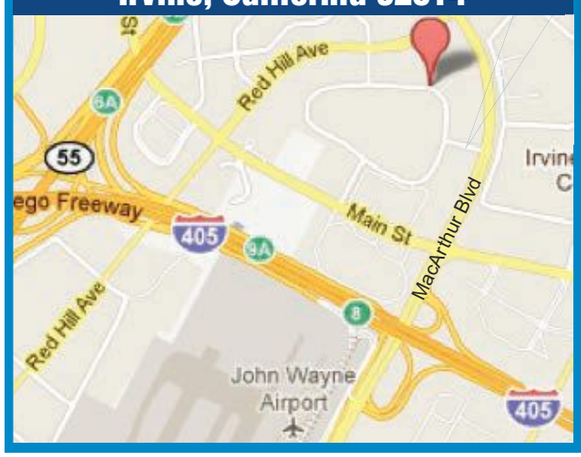

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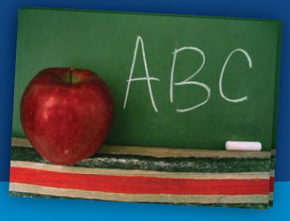

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club*guide

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri-Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, $5; $15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach, 714-960-5282, sharkeez.net. **Tue:** 9 p.m., 99 Tuesdays, '90s-themed party, free.

TAPAS: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, $15.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

eclectic

ALOHA GRILL: 222 Main St., Ste. 110, Huntington Beach, 714-374-4427, www.alohagrill.com. **Fri-Sun:** 5 p.m., Live Music, free.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Mon:** 10 p.m., Anything & Everything, free.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Fri:** 10 p.m., Jukebox Fridays, DJ Cheetah Pete takes requests, free.

THE PIKE RESTAURANT & BAR: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Sun:** 6-9 p.m., iPod Sundays, bring your own music and show off those awesome playlist skills, free.

latin

BRAVO NIGHTCLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

EL CALOR: 2916 W. Lincoln Ave., Anaheim, 714-527-8873. **Thu:** Sept. 22, 9 p.m., Rock *en Español*.

HULLY GULLY: 9559 E. Imperial Hwy., Downey, 562-688-8128, www.hullygully.net. **Fri:** 9 p.m., Rock *en Español*, $5.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights Is Banda.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Tue:** 8 p.m., Salsa Night, $9, 18+.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Sat:** 9 p.m., Sabados a Xalos, with DJ Woody Tocand**O.**

lounge

THE DISTRICT LOUNGE: 223 W. Chapman Ave., Orange, 714-639-7777, www.thedistrictloungeorange.com. **Thu:** 9 p.m., College Night, featuring DJ Lucky Lou. **Fri:** 9 p.m., Global Records DJs. **Sat:** 9 p.m., DJ Milo Rock.

TANNINS: 27211 Ortega Hwy., Ste. C, San Juan Capistrano, 949-661-8466, www.tanninsrestaurant.com. **Wed-Sat:** 7 p.m., Ibiza, resident DJ spin a classic mix of dance and jazz.

ZIING'S BISTRO AND BAR: 209 N. Harbor Blvd., Fullerton, 714-526-5777, www.ziings.com. **Tue-Sun:** 10 p.m., Ziing's After Dark, DJs D-vious and R-1.

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CIAO PASTA: 31661 Camino Capistrano, San Juan Capistrano, 949-496-5002, ciaopasta.net. **Fri:** 7:30 p.m., Rockin' Piano Night, free.

THE DERBY DELI & DUELING PIANO BAR: 27741 Crown Valley Pkwy., Mission Viejo, 949-582-5397, www.derbymv.com. **Thu:** 6 p.m., Countdown Thursdays. **Tue:** 3 p.m.-midnight, $2 Corona Twosday, $5. **Wed:** 8 p.m., Flashback Wednesdays.

OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Mon:** 9 p.m., Sing Along Piano Man, free.

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savage love»

» DAN SAVAGE

I am a 22-year-old college grad who has been living at home for the past year. My parents are divorced, so I've gone back and forth from one place to the other. The other day, I was using my father's computer, and the history came up on the search engine. It turns out that while I am in the house, my father views pornography that involves incest fantasies. I felt quite disturbed by what I saw—it made me physically sick—and I'm wondering if I should continue to have a relationship with him.

In a week, I start a new job in another country—so I can get away from him for a while and think about my options. What should I do? Should I tell him that I know about it and I'm not interested in having a relationship with him anymore? Do I tell my friends or family? Should I trust what my gut is telling me and pack up, jump in a cab and never talk to him again?

Disturbed And Distressed

There are people who are turned on by incest scenarios—hypothetical dads seducing hypothetical daughters, fictional moms seducing fictional sons—who are nevertheless revolted by the idea of *actual* incest, i.e., nonhypothetical fuck sessions with their own nonfictional family members. Many of these incest fetishists have sent me letters over the years, wondering what's wrong with them. Or wondering what's *right* with what's *wrong* with them, I should say, as they're turned on by incest fantasies, but not, as they're invariably relieved to add, by incest realities. So what gives?

It's the thrill of violating a taboo, not a child; it's the power dynamics that have been eroticized, not the parental dynamics—but that's for another column. You wrote because you don't know what to do about your dad.

Unless your father has given you reason to suspect he actually wants to fuck you—unless finding your dad's porn helped you to identify a pattern of inappropriate behaviors on your father's part with but one possible interpretation (*he actually wants to fuck you*)—let's give your father the benefit of the doubt, shall we? Let's assume that one of the many letters I've received from incest fetishists was written by your dad.

I'm operating under an assumption: again, that your father has never done anything that made you feel unsafe. If your discovery had led you to connect a bunch of deeply creepy dots, that's surely something you would've mentioned in your letter. Which is why I'm not just urging you to give your father the benefit of the doubt, however revolting his taste in porn might be, but also to take what you found out about him and stuff it down the memory hole.

Don't say anything to your father or anyone else. You no longer have to live with your father—or use his computer—and I see no need to terminate your relationship with him or go nuclear on his reputation over a deeply creepy kink that your father neither asked for nor has ever attempted to act on.

1. Thirty-year-old gay man here. I was briefly dating someone until he was a huge asshole to me. I have since not had any contact with him. However, I have been Facebook stalking him and obsessing over pictures of the guys I assume he's now dating. Why am I having such a hard time getting over him? Our relationship was so brief! He's a major asshole!

2. It may help you to know that I lost my virginity by being raped when I was 19. I started dating only last year because I thought sex was scary and never wanted to feel like that again and/or make anyone else feel like that. (The guy who raped me went on to become a born-again Christian!) This guy is only the second person I've ever dated. Do you think that's relevant?

3. I used to have stretched-out earlobes. When I took my plugs out, I did get "earlabia," but only for a few days, and then they closed up and no one really noticed.

Normal Earlobes Now

1. I can't know for sure! But it sounds like you might still have feelings for this guy! Just a hunch!

2. I'm sorry that your very first sexual experience was so traumatic, and indeed, it strikes me as relevant. You were violated and powerless during your first sexual experience, and now, 10 years later, your relationship ended in a way that left you feeling violated and powerless. Stalking your ex on Facebook gives you a feeling of power over him, but that power is bogus—stalking him is making you miserable, and it's pushing back the date that you're finally over this guy. Knock it off.

3. You've given me hope for all the otherwise-cute boys I see wandering around with stretched-out earlabia.

Hipster boys! Keep stretching your earlobes! I'm a hipster girl, and stroking the silky texture of a nice stretched-out set of earlobes gets me insanely wet. And tongue-fucking a stretched piercing is enough to bring me most of the way to orgasm. If there are chicks with a kink for something, then surely there must be dudes who have a kink for it, too.

I stretched my own earlobes 20 years ago for mostly sexual reasons. I like the way it looks, but I did it primarily because I get off on having my ears fondled and licked. I figured that if someone licking the *outside* of my earlobe felt so good, imagine if someone could lick the *inside* of my earlobe! Now they can—and it's bliss!

I'm not saying you have to change your mind, Dan, because YKIOBINMK—your kink is okay but it's not my kink—but I was disappointed that you would come out so strongly against stretched-out earlobes. You're always defending lesser kinks. Could it be that you were unaware of mine?

Yes, Ears Are Hot

I know enough about sex—and enough about kink—to know that if something exists, someone out there somewhere is perving on it. And if a particular something is made of human flesh and has a hole in the middle of it, someone out there somewhere is sticking fingers, tongues, dicks or gerbils in it; making sex tapes while they do it; and then posting the video on the World Wide Interwebs for all to enjoy.

Somehow it didn't occur to me that there were earlabia fetishists out there, so I appreciate—kinda, sorta—you taking the time to clue me in. While I may disapprove of silky, stretched-out sets of earlabia, I will defend to the death your right to tongue them.

You're going to catch hell for your earlobe observation, but I have to add this: I worked with a young man who decided that gauging his earlobes to the max was a sexy thing to do. When the look got old, he took the plugs out. Because of the size of the plugs, the holes in his ears would not close. He had to have them surgically cut and stitched, which made his ears look somewhat deformed. The cost was $800, and it wasn't covered by insurance.

Just Saying

You've filled me with despair for all the otherwise-cute boys I see wandering around with stretched-out earlabia.

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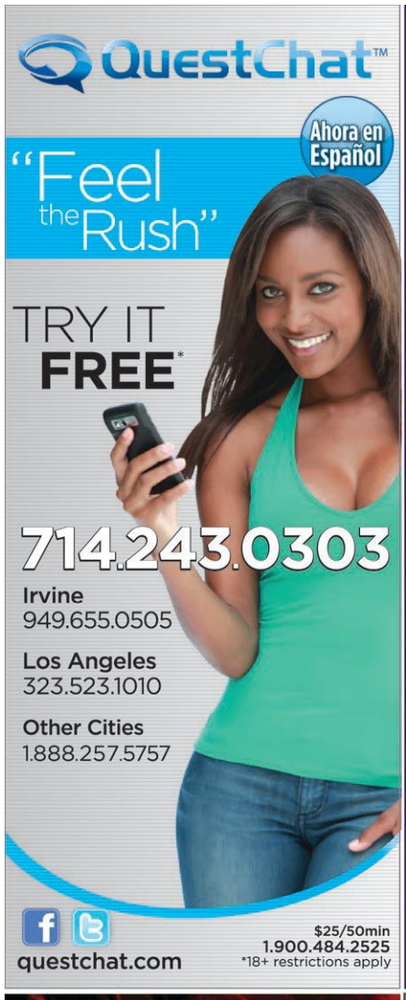
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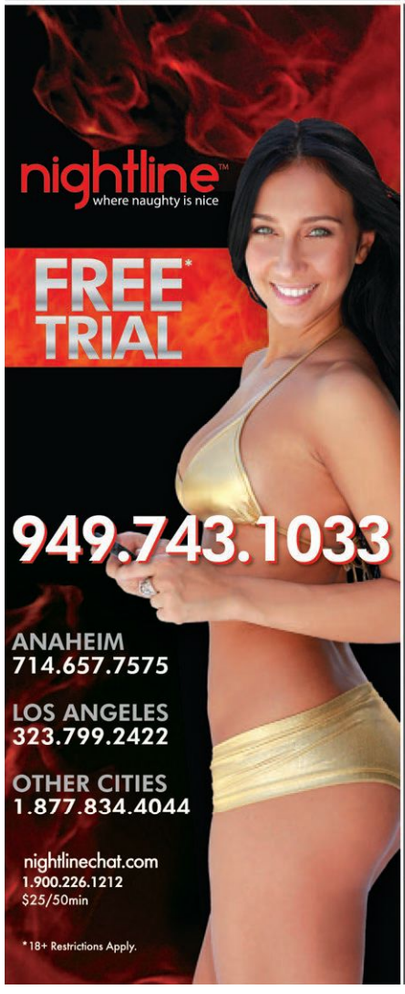
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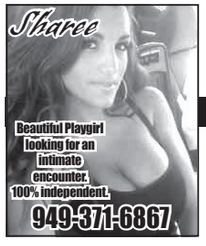

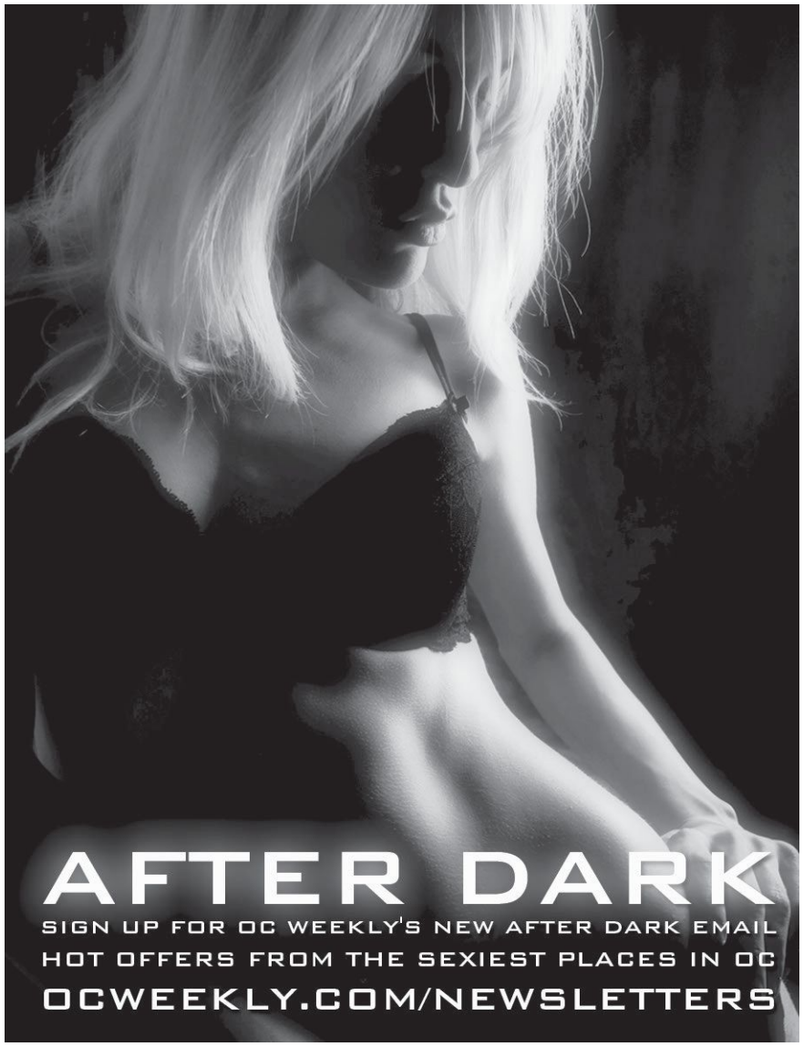

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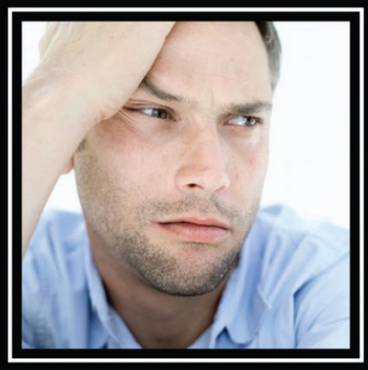
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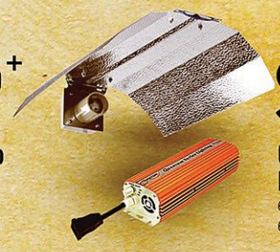

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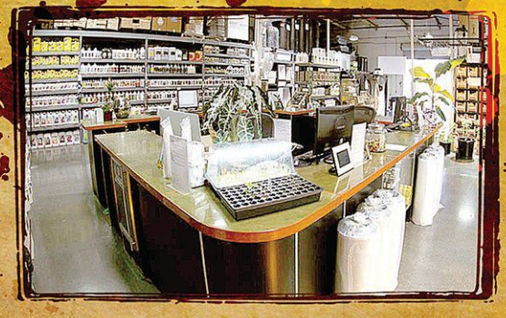

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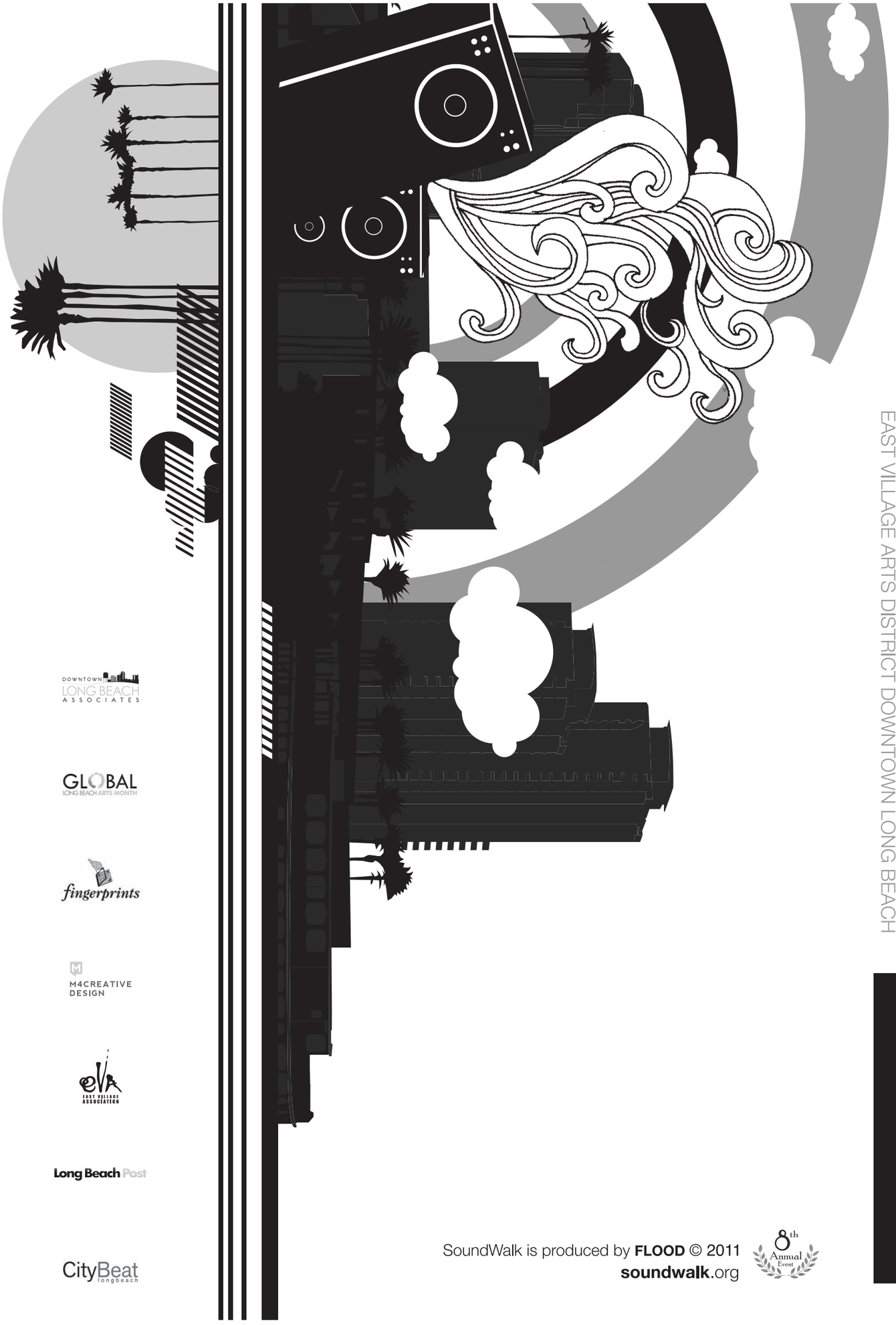
OC WEEKLY
ZONE PAGES

ZONE 1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EAST VILLAGE ARTS DISTRICT DOWNTOWN LONG BEACH
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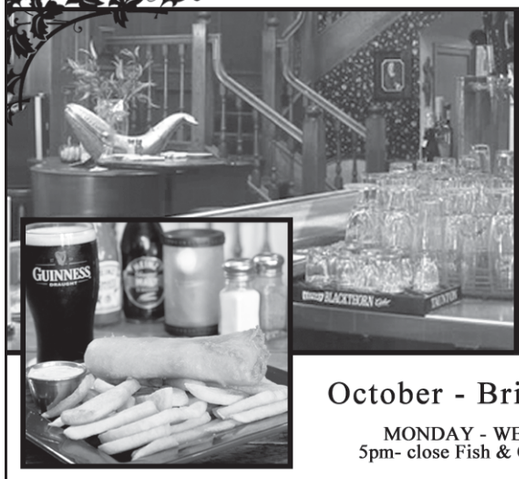

Chef David's October Menu:

Homemade Butternut Squash Soup

The Whale & Ale House Salad
sliced mushroom, crumbled blue cheese, chopped walnuts & David's creamy peppercorn salad dressing

Carved Roast Turkey
cornbread & smoked oyster stuffing, fresh vegetables, mashed potatoes & country gravy; cranberry sauce on the side

October - British Pub Month!

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SUNDAY
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Prizes raffled at half time & end of game &
(Stay for Open Mic Comedy after the game)

Music Line-Up

9/2
Dominion Status - Reggae

9/9
Happy Smoke - Rock/Blues

9/10
Prnce Skye Blue - Reggae

9/23
Brandon Shepard - Rock/Entertainment

9/30
Sound Cake - 80's Dance Rock

UFC ULTIMATE FIGHTING CHAMPIONSHIP
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FRI & SAT: Live Band 9 pm

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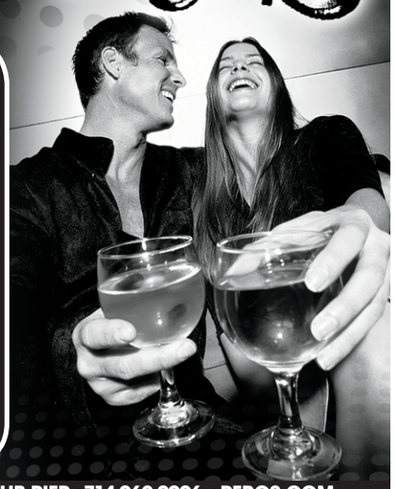
10/7 THE BLAST
10/8 TBA
10/14 MATTINA
10/15 KENNY HALE
10/21 SOUNDCAKE
10/22 DA KOOKS
10/28 LUCKY HERO
10/29 SLINGSHOT



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EVERY MONDAY 8PM
Where the Locals always get lucky...
Sign up and Show Long Beach State, Long Beach City College, Or Long Beach I.D. To get our lucky local specials
SPIN THE SHOT WHEEL
NEW SHOT SPECIALS EVERY 30 MIN!
$1 Flip for It's
(win a coin toss to get your drink for just $1)
$3 Lady Luck Shots
ROLL THE DICE!
$1,$2,$3,$4,$5 OR $6 DRINKS
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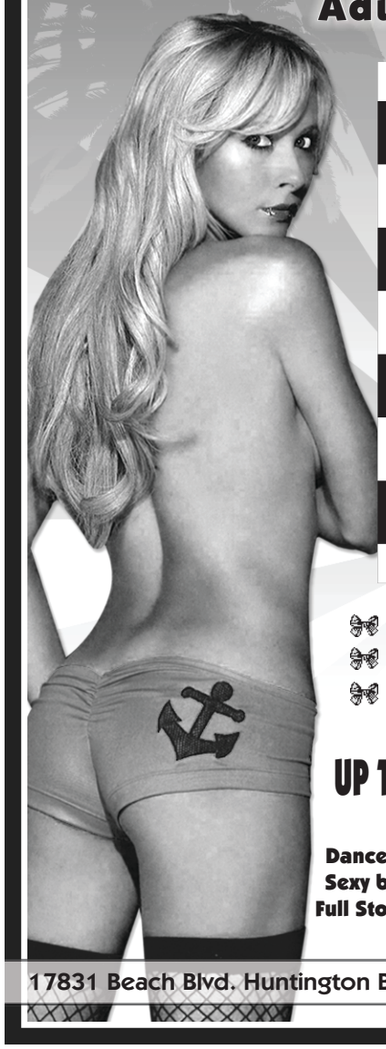

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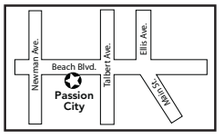

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OC WEEKLY
ZONE PAGES

ZONE 2

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Changing Minds ... One Step at a Time!
Sat., Oct. 1st
7th Annual 5K
NAMI Walks
National Alliance on Mental Illness
@ the Huntington Beach Pier

Oct. 1st
Distance: 5k
Check-in: 7:30 a.m.
Start Time: 9:00 a.m.
Location: Huntington Beach Pier Plaza

The WALK is FREE!
Registration Required
Sign up to Walk: NAMIWalksOC.org

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nlonky@namioc.org

NAMI Orange County is a non-profit 501(c)(3) organization providing FREE education classes, support services, and advocacy for families, and individuals affected by mental illness. NAMIWalks are being held in 82 cities across America to help raise community awareness about mental health and to help eliminate the stigma surrounding mental illness.

Register at: www.NAMIWalksOC.org

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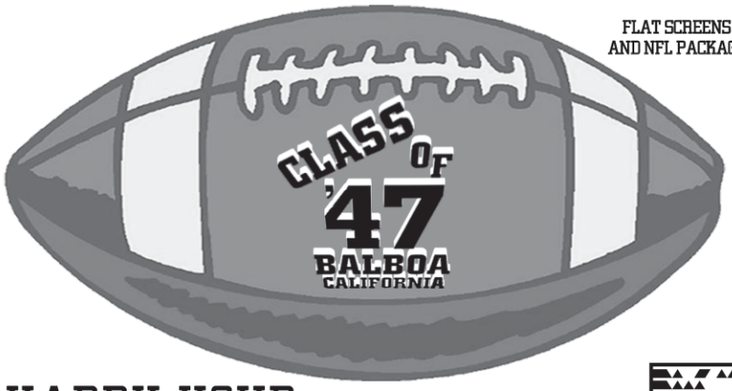

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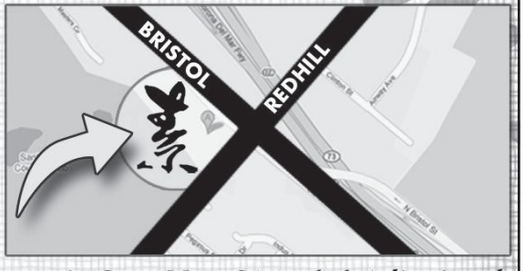

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YELLOWMAN
Badfish
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SAT SEPTEMBER 24TH
QUACTAS, GOSPEL SWAMP BLUES BAND, KYG, ROBOTS RISE

THUR SEPTEMBER 29TH
SO-CAL DISTORTION

SAT OCTOBER 1ST
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YELLOWMAN, BADFISH, HB SURROUND SOUND, BEYOND I SIGHT

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$6000 worth of Ocean Cosmetic Surgery Inc.

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On
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$5 LA & OC Waters

Tuesday
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$3.50 Coronas
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Wednesday
Wet T-Shirt Contest
$6 Domestic Pitchers

Thursday
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$3 Domestic Bottles

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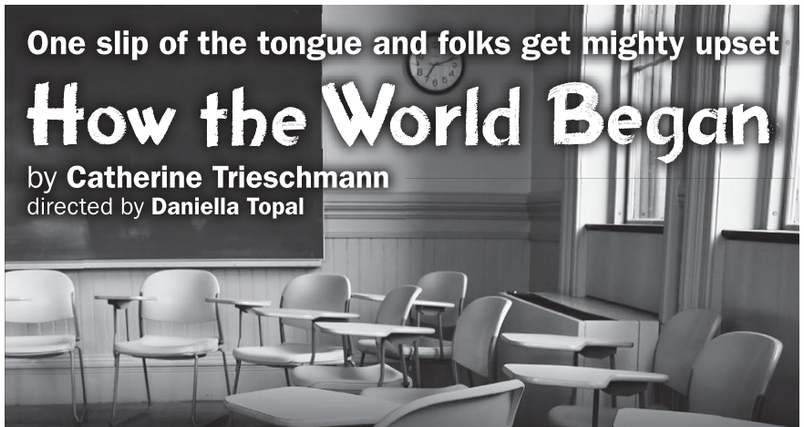
OC WEEKLY
ZONE PAGES

ZONE 3

One slip of the tongue and folks get mighty upset

How the World Began

by **Catherine Trieschmann**
directed by **Daniella Topal**



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Changing Minds ... One Step at a Time!

Sat., Oct. 1st

7th Annual 5K

NAMI Walks
National Alliance on Mental Illness

@ the Huntington Beach Pier

Oct. 1st
Distance: 5k
Check-in: 7:30 a.m.
Start Time: 9:00 a.m.
Location: Huntington Beach Pier Plaza

The WALK is FREE!
Registration Required
Sign up to Walk: NAMIWalksOC.org

714-203-9910
nlonky@namioc.org

NAMI Orange County is a non-profit 501(c)(3) organization providing FREE education classes, support services, and advocacy for families, and individuals affected by mental illness. NAMIWalks are being held in 82 cities across America to help raise community awareness about mental health and to help eliminate the stigma surrounding mental illness.

Register at: www.NAMIWalksOC.org

Saturday, September 24
8:30pm - Midnight
Mugs Away!
27324 Camino Capistrano,
Laguna Niguel, CA

Sunday, September 25th
8:00-11:00pm
Tumbleweeds
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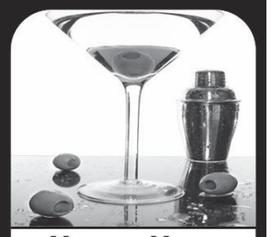

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CONTESTS
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- Mark DeCarlo Band

Saturday
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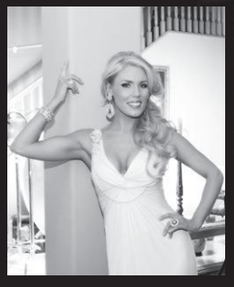
Sept 29-Oct 2
from I'm Starvin

Sebastian Maniscalco
Oct 6-9

Jim Breuer
Sept 22-25
from SNL

from "Freddy Got Fingered"

Tom Green
Oct 13-16



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